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THE DICKENSIAN

EDITED BY WALTER DEXTER

A QUARTERLY MAGAZINE FOR DICKENS LOVERS

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ILLUSTRATED

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VOL. XXXVI. WINTER 1939-40 No. 253

Drawn by] [*Ruth Whittaker*

A Greeting from our President. In accordance with custom the October meeting in London was to have been a reception by the new President of the Dickens Fellowship. But the war has made that impossible, and Mr. Compton Mackenzie has sent the Hon. Secretary the following letter for circulation among the members :

My Dear Friends,

I need hardly say how deeply disappointed I am to miss the opportunity of welcoming you at the opening of the session and of thanking you personally for the great honour you have done me in electing me to the Presidency of the Dickens Fellowship.

At such a time as this an association like ours possesses a peculiar value. When everyday life is a nightmare we must escape from it as much as possible into the world that books provide. I have not to tell you what an enchanted corner of that world was created by Charles Dickens. Let us meet there in spirit Our Mutual Friend, and let us hope that the goodwill in the heart of every true Dickensian will be able to help in the reconciliation of distracted humanity.

Until some happy date,

Yours with fellow feeling,

COMPTON MACKENZIE.

* * * * *

Carry On. As in 1914-18, so must it be to-day ; the Dickens Fellowship must carry on. At home, the difficulties are immeasurably greater than they were twenty-five years ago ; but we are gradually adapting ourselves to altered circumstances, and the appearance of the Winter number of *The Dickensian* at the appointed

time will be proof of our determination that now is the time to emulate the immortal Mark Tapley and "come out strong." When we last visited our publishing office, The Dickens House, we found it Wardens Post No. 36 of the Borough of Saint Pancras, sandbagged for protection back and front, with our Assistant Secretary, Miss Minards, as Post Warden with a reserve of five Wardens to keep her company. The Editor's own library is put to similar purposes, let it be recorded, as Post B.3 of Southgate Air Raid Precautions; and this issue of the Magazine is put together in odd intervals after eight hours duty, daily or nightly as the case may be.

* * * * *

Carry On. Now is the time for overseas branches also to come out strong. With a difference of nearly twenty per cent in the cost of the £ sterling, *The Dickensian* will cost just that much less to all our many American readers. Carry on, then, Canadian and United States Branches and increase the number of your subscribers to the magazine. We shall badly need your help, if we are to carry on too! Costs must rise, but with the help of Messrs. A. Brown & Sons Ltd., of Hull, the printers who saw us safely through the last war, we shall endeavour so to arrange matters that *The Dickensian* shall not cost more than its present fixed price; but this can only be done provided the circulation is maintained; the present circulation is the minimum for a magazine of the present size and general make-up.

* * * * *

Carry On. As soon as we settle down to afternoon meetings in place of night, we shall surely recognise that the personal service which the Fellowship can offer for the entertainment and relief of those engaged in bringing the present war to a successful conclusion can never be better utilised. Such services were rendered during 1914-18 and were of inestimable value; it is up to all of us to repeat those successful efforts, and to multiply them. With just a few exceptions reports which have so far come to hand show that by far the greater number of branches realise what has been written above and have decided to "Carry On." What gives us heart in our labour of production this issue is the fact that Nottingham Branch, at a meeting early in September, not only decided unanimously to continue their activities and with renewed vigour, but also, with like unanimity, to increase their subscription so that every member received *The Dickensian* each quarter. In this way the number of Dickensians going regularly to this branch was at once increased from 46 to 116. Who will be next?

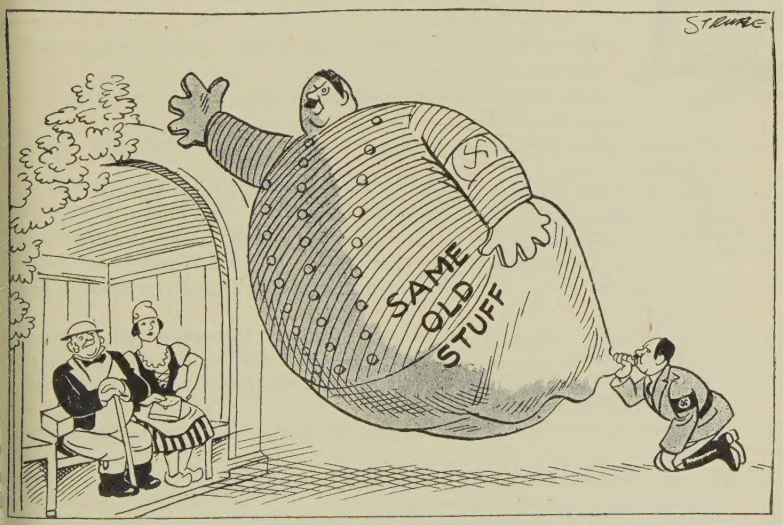
* * * * *

Carry On. The dark nights before us, with little inducement to look out of the window even to see if the opposite side of Goswell Street is over the way, there being no "ray of light" to "illumine the gloom," our reading list will be heavier than ever; and as relaxation from the war-book and the modern novel, we shall turn to Dickens for a happy hour in his world of peace, of love, of hope and of charity; and forthwith pack up any duplicate copies and send

them for the delight of the men at the front, the men on the home defences and the men who are so bravely keeping open our lines of sea-communication.

* * * * *

Carry On. The earliest effort of Herr Hitler to make our flesh creep at once reminded the cartoonist of the more historic occasion when the Fat Boy uttered these words, and resulted in quite a crop of pictures based on this amusing incident in *Pickwick*. By permission of "The Daily Express" we reproduce their cartoon, and compliment Mr. Strube on his skilful adaptation in placing Tracy Tupman and Rachel Wardle (as John Bull and La Belle France) in the arbour instead of old Mrs. Wardle.



It's that Fat Boy again—trying to make our flesh creep

By kind permission of the "Daily Express"

* * * * *

Grip. Miss Mary Wray, New York, informs me that Grip is in the possession of Mr. Newbury Frost Read of that city.

* * * * *

Dickens Cross-words. I have been looking for a real Dickens cross-word puzzle for many years, rejecting many from well-known Dickensians because every word did not have a Dickens application. It has taken a war to produce the best I have so far seen. It is printed on page 63, and is the work of Mrs. Irene Baldwin, a Southgate Air Raid Warden; the greater part of it has been devised at the Post. Every word is a Dickens book or character. Solutions, on post-cards, will be welcomed, although no prizes are offered.

WALTER DEXTER.

MISSING WORDS OF DICKENS

1. "Count —— and twenty."
2. "Thinking of the ——."
3. "The —— of the Drama."
4. "What I says I —— to."
5. My little Kentish ——.
6. "It can't be tasted in a ——."
7. "Floored for the present, but ——."
8. "Virtue is its own reward. So's ——."
9. "We start from The —— Arms and we run to The Dust Shovel."
10. Always —— behind the proprieties.
11. Comely, dimpled, plump and —— as a gooseberry.
12. "Something will come of this, I hope it may not be human ——."
13. The relict and sole executrix of a deceased —— officer.
14. "Did its —— know the boxes when its fathers brought them home."
15. "If there were no bad people there would be no good ——."
16. Life is made up of ever so many partings —— together.
17. With one stationary eye in the mahogany face, and one revolving one, on the principle of some ——.
18. A squeezing, ——, grasping, scraping, clutching, covetous old sinner.
19. "I never did 'aggle, I never will 'aggle. Consequently I meet you at once, —— and fair, with—Done for double the money."
20. "He wouldn't shy if he was to meet a vaggin-load of —— with their tails burnt off."
21. He had but one ——, and the popular prejudice runs in favour of two.
22. He was always keeping appointments in the —— and the other man never seemed to come.
23. "The peculiarity of my friend is, that he is —— waiting round the corner."
24. "Love; Honour; and Obey. Overhaul your catechism till you find that passage, and when found, turn the —— down."
25. His moustache went up under his nose, and his nose came down over his moustache in a very —— and cruel manner.
26. "Poetry's ——; no man ever talked in poetry 'cept a beadle on boxin' day, or Warren's blackin', or Rowland's oil, or some of them low fellows."
27. His education had been conducted from his cradle, on the strictest principles of the main chance. The very first word he learnt to spell was —— and the second, (when he got into two syllables) "money."
28. A corpulent man, with a fortnight's napkin under his arm and —— stockings on his legs.
29. The right-hand parlour, into which an aspiring kitchen fireplace appears to have walked, accompanied by a —— poker, tongs and shovel.

(*Answers will be found on page* 8.)

A CHRISTMAS CAROL IN OTHER HANDS

By J. H. McNULTY

(1) DR. JOHNSON

LET us without prelude or preamble plunge into the heart of our story in "*medias res*," as Horace has it. That ancient and perchance antediluvian piece of iron, a door-nail, may provide us with an appropriate simile for "Marley was dead as a door-nail." Marley, the esteemed senior partner of the highly respected house of Scrooge and Marley, had departed this life, and seven years had elapsed since his decease. His death had been well attested by the competent authorities. The necrologist, the libitinarius and chief mourner had each appended his signature to the register of his burial. Beyond question Marley was dead, none but the inconvincibly incredulous could entertain any doubt concerning the event. There had been no lachrymose demonstrations at his funeral; nor was Scrooge inconsolable for his loss. One who lives as lonely as an oyster cannot expect tears to be shed at his burial; one who dwells as solitary as the edible and succulent bivalve will receive few lachrymatory tributes at his decease. Ebenezer Scrooge, his surviving partner, was unaffected by extremities of temperature; neither the congealed vapour of winter precipitated in the form of snow and hail, nor the diluvial torrents of spring had any influence on him.

. . . . . .

Late one Christmas Eve, Scrooge sat at his Midas-like task of gold making. The Philosopher's Stone—a fable of ancient ignorance—is the sober fact of modern commerce. Outside, more than Cimmerian darkness prevailed and obscured the solar rays, for a fall in the temperature had produced in the atmosphere an extreme nebulosity. Fog penetrated through every interstice of the office, and without, nothing was visible. The dingy cloud descended, obscuring everything. One might have thought that Thrale, the famous brewer of Streatham, was brewing on an unprecedented scale.

. . . . . .

The hour for closing the office arrived. The clerk went home after sliding along the glacial superficies of Cornhill, and Scrooge, having partaken of a Lucullian banquet, returned to his gloomy lodgings. A severe catarrhal affection in the head caused him to drink, while sitting at the fire, a cup of gruel—a potation prepared from a cereal popular in the northern part of this island. While he was imbibing this disgustful beverage, the bells of the house rang altogether. The tintinabulation re-echoed through the rooms, void and empty for the most part of all but the barest necessities of life. Scrooge heard it with mingled trepidation and bravado, and waited. After an interval, there entered the horrific phantom of seven-year-deceased Marley, reeking with vapours of the nether regions, and after a conversation scarcely less surprising than credible, he left him with the promise that

three other spirits would visit him. A description of these visits makes up the rest of the story . . .

He who can accept as authentic Macpherson's supposed translations from Ossian, or believe without question the story of the Lisbon earthquake, may accept this fable as true. It is too far-fetched to be believed ; it has not sufficient verisimilitude to command our credulity.

(2) LEWIS CARROLL

" ' Marley was dead to begin with,' " read the Hatter, opening a little book.

" Surely," said Alice, " that was the *end*, not the *beginning* of Marley."

" Now, look here," said the Hatter, " are you telling the story, or am I ? "

" Is it a story ? " asked Alice. " I thought you said it was a carol."

" So it is," he answered.

" Then you ought to sing it," said Alice.

" Not at all," he replied. " A carol need not be sung. A Lewis Carroll never is sung, nor is this Christmas Carol."

" If you don't hurry up," said the March Hare, " you'll never finish because you'll never begin."

" ' Marley was as dead as a door-nail.' "

" You didn't say that before," said Alice, " You said ' to begin with.' "

" I don't repeat myself unless I'm interrupted," replied the Hatter.

" You mean, I suppose, you don't repeat the story, but do go on. I want to hear it," said Alice impatiently.

" ' The register of his burial was signed by the clergyman, the clerk, the undertaker and the chief mourner.' "

" I know who the chief mourner was," interrupted the March Hare. " It was the Carpenter ; ' he shed a bitter tear ' when the oysters were eaten, so he must be the chief mourner."

" There are no oysters in this story," replied the Hatter with some irritation.

" Why not ? " asked the March Hare. " There is an ' R ' in the month, as well as in Scrooge and Marley."

" Will you allow me to proceed ? " said the Hatter, growing more polite as he grew more angry. Turning once more to the book, he continued. " ' You will, therefore, permit me to repeat emphatically that Marley was as dead as a door-nail.' "

" You've said that three times," interposed Humpty Dumpty, " and ' what I tell you three times is true,' as they say in the Hunting of the Snark," he continued.

" Do go on," said Alice. " I'm getting so interested."

" ' Scrooge knew he was dead,' " resumed the Hatter once more.

" We all know it now," they said in chorus. " We're learning a lot."

" ' Scrooge and he were partners,' " continued the Hatter, reading " ' for I don't know how many years.' "

" You don't know much," cried Humpty Dumpty. " We *ought* to know how many years, I think, before we go any further. It's very important."

The Hatter began once more, " ' Scrooge was his sole executor.' "

" I must say," said the March Hare, " it was very good of Marley to make Scrooge his sole executor, if he didn't know how many years he had been his partner."

" Of course Scrooge knew," said the Hatter. " The book says ' I don't know how many years.' "

" But don't you know ? " asked Alice, " or is it only the book that says you don't know ? "

" Both," replied the Hatter wearily, " but we must get on. ' Scrooge was his sole executor, his sole administrator, his sole residuary legatee.' "

" Did he leave much ? " asked Humpty Dumpty.

" Not as much as I shall leave," said the Hatter, as sleepily as the Dormouse, " for I'm going to leave the rest of the story untold."

THE MARCHIONESS AND LITTLE NELL

By WILLIAM CROSBY BENNETT

A GENTLEMAN well known in contemporary literature and drama recently asserted, " A great pitfall to many ambitious actresses has been the attempt to play both the Marchioness and Little Nell from Charles Dickens's immortal story, *The Old Curiosity Shop*."

The statement is not true. In 1863, at the age of sixteen, Charlotte Crabtree, the American actress, under the stage name " Lotta," made her first great hit at Niblo's Garden, a famous New York theatre of that day, in a play called " Little Nell and the Marchioness," *in which she played both characters*. Thenceforward she gained so wide a popularity and financial success that when she retired from the stage in 1891, she was reputed to have acquired a fortune of several millions of dollars. In her other triumphs, however, such as " Topsy," " Fire-Fly," " Zip," " Nitouche," and so on, we must not lose sight of the fact that her upward career started with her tremendous hit in the dual role of Nelly Trent and the poor little drudge at the Brass's establishment.

The accredited author of Lotta's first success was John Brougham. It is, therefore, somewhat confusing to recall a statement from the pen of Charles Dickens the younger. " An adaptation of my own," he writes, " which was produced at the Opera Comique on January 12th, 1884, was deprived of any merit it may have possessed by the interpolation by the American lady for whom I wrote the piece (she doubled Nell and the Marchioness) of a preposterous act from a ridiculous version by Mr. John Brougham, which she had been accustomed to play in the States."

However this may be, it was nevertheless generally conceded that in Brougham's " ridiculous version," Lotta's portrayal of both characters

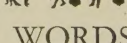
was the best ever seen on the American stage. And, aside from all this, the critics acclaimed that in her supporting cast, Mr. Frank Wyatt, as Dick Swiveller, " completely realised the humour of that character," and Mr. Robert Pateman's Quilp was a " revelation in realistic acting."

John Brougham was an Irishman by birth, but after a short experience in the British Isles as an actor, playwright, and manager, he came to America in the same year as Charles Dickens made his first visit there. In 1848, Brougham wrote a four-act play, taken from *Dombey and Son*, and presented under that name at Burton's Theatre, in New York City, in which he played the dual role of Major Bagstock and Jack Bunsby, with his wife in the part of Susan Nipper. He followed this with his own comic drama, in one act, from the same book, titled " Captain Cuttle," in which he again portrayed the Master of the *Cautious Clara*, with his one stationary and one revolving orb of vision appraising the audience. To his credit is also a four-act drama, based on " A Message from the Sea," a joint work of Dickens and Wilkie Collins.

It may be interesting to note that Charles Dickens, Junior, was more charitable toward Brougham's other Dickensian adaptations. " Off stage versions of *Copperfield*," he wrote, " there appear to have been two of any importance ; *one by the customary John Brougham*, which was played in America, and one by Andrew Halliday, which was first produced (in England) on the 9th October, 1869." Brougham's adaptation had been presented at his own New York Lyceum Theatre, 6th January, 1851, nearly twenty years before Halliday's play. It bore the same name as the book, and Brougham himself played a delightful Micawber.

This busy playwright, actor, and manager wrote about one hundred plays, many of them popular and financial successes. His death occurred in New York City, in 1880, four years *before* Charles Dickens the younger, made the assertion that " a preposterous act from his (Brougham's) version " of *The Old Curiosity Shop*, " had deprived his own of any merit it may have possessed."

Again, contrary to the statement quoted at the opening of this article, there was also an English actress, Miss Katie Logan by name, who successfully doubled in the parts of Nell and the drudge, in a four-act play by George Lander, bearing the same title as the book, which was first produced at the Theatre Royal, York, 14th May, 1877.



MISSING WORDS OF DICKENS

(*Answers to puzzle on page* 4.)

1. Five ; 2. old 'un ; 3. unities ; 4. stands ; 5. freehold ; 6. sip 7. jolly ; 8. jollity ; 9. Mother's ; 10. upright ; 11. tight ; 12. gore 13. custom-house ; 14. mothers ; 15. lawyers ; 16. welded ; 1 lighthouses ; 18. wrenching ; 19. free ; 20. monkeys ; 21. eye 22. city ; 23. always ; 24. leaf ; 25. sinister ; 26. unnat'ral ; 2 " gain " ; 28. coeval ; 29. rebellious.

DICKENS'S LITERARY CARICATURES

By PHILIP CLAXTON WILLIAMS

WITH most men their interest in their own craft is paramount. Whether egotistical or not, they invariably maintain an absorbed and enquiring aspect towards what concerns their own living. Writers are no exception, and few, however wide and varied their experiences, have remained indifferent to matters concerning the pen.

In this respect Dickens did not differ from the host of less famous men of letters. Despite his immense industry, and the concentration with which he applied himself to his individual task, he had—as I hope to prove—an eye for the outpourings of contemporary authors, and for the often intriguing vagaries of the men themselves.

That he should draw upon these particular experiences as literary material was inevitable, and we find him doing so at the very outset of his career as a writer.

In the short piece entitled *Sentiment*, reprinted in *Sketches by Boz*, we are introduced to Mr. Theodosius Butler; an example—if rather lightly sketched—of the literary aspirant with mis-directed energies. This indefatigable pamphleteer represented, beyond doubt, a type that the young author knew from experience.

In the same volume we find another literary personality, one who possessed a Weggian propensity for dropping into poetry.

Mr. Milkwash, though he gave serious attention to the cultivation of a poetic exterior, was not—as we may well believe—"troubled with the gift of poesy in any remarkable degree." His muse, we are told, resulted in little but "sound and fury," but he took himself remarkably seriously, and by his neckwear and melancholia did his best to live up to his Byronic aspirations. The subject of this interesting and amusing sketch, also, seems too real not to have had an actual prototype.

It may be noted, as a matter of interest, that Dickens seldom spared the bore, or the teller of long tales. Thus, in the story entitled *The Steamboat Excursion*, the East Indian reminiscences of the redoubtable Captain Helves were cut short by the announcement of dinner. Dickens seems to have realised that such contretemps are the lot of the oral romancer.

Another article written about this time, and referring to the same subject, is the one entitled *Some Particulars Concerning a Lion*. This paper gives a lively description of the drawing-room satellite of the 1830's (the sort whose acquaintance Mrs. Leo Hunter would be sedulous to cultivate). Dickens, having indicated some points of resemblance between this "lion" and the genuine article in the Zoological Gardens, does not forget to inform us that the proud, prancing beast may well be a literary lion.

In *Pickwick* Dickens introduces us to a literary coterie at the reception given by Mrs. Leo Hunter at Eatanswill. This social occasion was attended chiefly by poetic contributors to the local Gazette, fortified, so we are told, by half a dozen "lions" from London, "real authors,

who had written whole books, and printed them afterwards." A fine frenzy of poetic feeling pervaded the whole assembly.

Though, in the business of literature, enthusiasm is a help, and amateurishness need not disqualify, one is inclined to wonder as to the exact literary standard set by the denizens of the Den. Did the " Ode to an Expiring Frog " represent the high or low watermark ?

Mr. Pickwick, no doubt, would have expressed surprise had anyone referred to him as a man of letters, but the fact that he wrote a pamphlet of ninety-six pages shows—though we are denied the pleasure of perusing it—that he could project himself wholeheartedly into higher criticism.

Moreover, on his brief appearance in the circle described in *Master Humphrey's Clock* he made common cause with this snug circle of literary cronies, and even contributed an historical melodrama of the first order : the tale of John Podgers, who lived at Windsor in the days when James the First was King.

Later, in *Reprinted Pieces*, Dickens brings to our notice—in *The Begging Letter Writer*—a professional man of letters, if such a recurrent nuisance can be dignified with the title of a profession.

In the assorted company at Todgers's, as described in *Martin Chuzzlewit*, we find another man of letters. The chief productions of this social menace consisted of " squibs upon the rest," and we are told that he knew the weak side of everybody's character but his own. He occupied himself in the interval before dinner by repeating some sarcastic verses on the subject of the freezing of the water tank in the back yard. It does not sound a very inspiring subject ; but perhaps the effort proved to be a complete " frost," apart from its avowed title.

The roseate epistolary style of the worthy Mr. Micawber seems adequate to bring him within the scope of this article. Possibly some modern readers find the pomposity of it exaggerated or even preposterous. By modern standards it certainly would be, but I feel assured it would escape such censure during its own period. An examination of some of the daily papers of about a century ago will afford examples of the same glowing imagery that was liable to appear in the communications of Mr. Micawber. It is but an instance of the fact that it is impossible to assess fiction rightly unless one has the standards by which to judge.

Micawber, we must remember, was a portrait of Dickens's father, who at one time or another dabbled in journalism. This point gives added force to the view that Micawber, as a man of letters, was no abstraction, but an image of reality.

In Dickens's last and unfinished work we find a disappointed literary man. Clerk to the dry old family lawyer, Mr. Grewgious, Mr. Bazzard worked in what should have been the congenial surroundings of Staple Inn. Yet it seemed Mr. Bazzard found very little that was congenial. He was, we are told, " a pale, puffy-faced, dark-haired person of thirty, with big dark eyes that wholly wanted lustre, and a dissatisfied doughy complexion that seemed to ask to be sent to the bakers."

He was only fulfilling the duties of a clerk on sufferance, so Mr. Grewgious explained to Rosa, while he applied himself to the task (so far quite unsuccessful) of becoming a dramatic poet.

In Mr. Grewgious, the would-be dramatist, had a very considerate master, who gave him full credit for his unsuccessful aspirations, and never failed to speak with becoming reverence of the much rejected drama.

In this book Dickens bequeathed various problems to his readers. Not the least, in the matter of human interest, was the question as to whether " The Thorn of Anxiety " came out at last !

The reader will have noticed the suggestion of satire in the examples I have quoted : there is a tinge of irony about them all. The cause of it is, I think, to be found in Dickens's own outlook. He had soared so high that it must have been a little difficult for him to see the grimmer side of literary ill-success. When one views his career it is plain there was no real reason why he should have been able to do so.

Dickens had, in his youth, a hard life ; that is beyond question. But it is equally certain he did not have a hard literary life. His career as an author was a procession of triumph—and well-deserved triumph—from the outset. It is true he wore himself out in keeping pace with this success, but success is a stimulant that can spur one on to achieve well-nigh impossible things. It is only those who have failed who can appreciate the real tragedy of failure.

This being so, it would be asking too much to expect Dickens to appreciate entirely the position of the men of letters who, having expended their energies, as he had, received little more than disappointment as their reward. The wideness and sincerity of Dickens's sympathy is known and appreciated, but he must have looked on the efforts of these strugglers—and he had every justification for doing so —as a great artist looks at the inexpert scribblings of a child.

Of course, the ordinary needs of humorous description may have had something to do with it. Failure lends itself better to caricature than success. The fact remains that the majority of Dickens's literary portraits—though drawn with invariable good humour and considerable fairness—are concerned with people who have failed.

Of course there were exceptions. David Copperfield is one that comes readily to mind. He is depicted, as far as we can judge, as a successful man of letters. But here the picture lacks detail. David's profession is kept largely in the background of the tale.

Probably Dickens was right ; probably the careers of the shiftless and unsuccessful afford more interesting human material than those to whom success comes easily. There is certainly nothing to complain of in his portraiture. Many well-known writers have satirised the unsuccessful author, but seldom with the realism and understanding that are evident in the literary caricatures of Dickens.

GEMS FROM "THE OLD CURIOSITY SHOP"

In love of home, the love of country has its rise.

* * * * *

It isn't the waistcoat that I look at. It is the heart.

* * * * *

It is not on earth that Heaven's justice ends.

* * * * *

If ever household affections and loves are graceful things, they are graceful in the poor.

* * * * *

I love these dear little people ; and it is not a slight thing when they who are so fresh from God, love us.

* * * * *

All happiness has an end—hence the chief pleasure of its next beginning.

* * * * *

Nature often enshrines gallant and noble hearts in weak bosoms—oftenest, God bless her, in female hearts.

* * * * *

Beauties of Nature . . . deep joys to most of us, but most of all to those whose life is in a crowd, and who live solitarily in great cities as in the bucket of a human well.

* * * * *

In the majority of cases, conscience is an elastic and very flexible article, which will bear a deal of stretching, and adapt itself to a great variety of circumstances.

* * * * *

Your popular rumour, unlike the rolling stone of the proverb, is one which gathers a deal of moss in its wanderings up and down.

* * * * *

There is nothing . . . nothing innocent or good, that dies and is forgotten. Let us hold to that faith or none.

* * * * *

Fortune will not bear chiding—we must not reproach her, or she will shun us.

* * * * *

Love is in all things a wonderful teacher. There is no school in which a pupil gets on so fast as that.

* * * * *

Those men of the world who go through it in armour, defend themselves from quite as much good as evil.

* * * * *

Injustice is in itself, to every generous and properly constituted mind, an injury, of all others, the most insufferable, the most torturing, and the most hard to bear.

* * * * *

There are chords in the human heart—strange varying strings—which are only struck by accident ; which will remain mute and senseless to appeals the most passionate and earnest, and respond at last to the slightest casual touch.

AN EXPLANATION OF *GEORGE SILVERMAN'S EXPLANATION*

By M. K. BRADBY

I.

THERE are certain types of people in Dickens who appear over and over again, and when we meet them in real life we say "how like a Dickens character." There is, for instance, the bustling, hearty, middle-aged gentleman with his "zealous useful cheerful spirit"; the self-respecting shrew of a housewife, ready with her cloud of words; the genial, quizzical, good-natured youth, racy of tongue and active of limb; the pompous, prosperous, sonorous humbug; the pure imp of mischief and malevolence, sly and greedy; the gloomy, brutal ruffian; the sweet and gentle yet spirited girl, who dotes on her papa but takes her own way; the solemn, tender-hearted child protecting its protectors—these and many others.

They form the population of Dickens's unconscious mind. They are a large part of Dickens himself. He created them as "composite figures" are created in dreams; from the people he saw, the books he read, and the pictures he looked at as a child. In his novels they are blended variously, and certain blends attain apotheosis in his famous characters, known the world over.

As they came to him they could not be otherwise than true to life, as life struck him. In a way they are truer than life, just as a Rembrandt portrait may be truer than life, setting forth the essential and omitting the accidental. But there was much in life which Dickens never saw—even Shakespeare had his limitations—and his characters make their full appeal only to people of the same make of mind as himself with the capacity for kindred enthusiasms and prejudices.

They may be compared with the various controls of a medium, and with the characteristic figures of a visionary artist.

When Leonardo or Blake took pencil in hand and let it run away with him, he produced certain figures which came over and over again with variations. Leonardo gives us a lovely graceful youth reclining; Blake, an eager, virile youth straining upwards. Each has a long-bearded old man; Leonardo's a patient thinker, Blake's a stern and terrible ruler. No Pancks's shears could rob them of their majesty. Each has a favourite grotesque; Leonardo's, the beautiful face of a man distorted by madness; Blake's, half man, half brute, the image of ruthless, greedy lust. Leonardo has groups of women and babes, gentle and caressing; Blake, throngs of stately matrons leading children in the patriarchal courts. These figures, like Dickens's, blend variously, and attain apotheosis on occasion, as in Blake's Ghost of a Flea, and Leonardo's St. John the Baptist. Like Dickens's, they make a peculiar appeal, whether by way of attracting or repelling, to onlookers whose unconscious depths they stir.

Their creators did not always find them easy to manage. There was too much of some of them; and Blake sometimes killed off his old man with a Freudian death-wish; Dickens, his young and innocent child. After such a death, harmony was restored for a time amongst the rest of the company, in the theatre of the artist's unconscious mind. Sometimes no figures would appear. His characters are not completely under the artist's control. Only those can reach the foreground of consciousness, at any moment, who are demanding expression, and at the same time are permitted by the censor to pass.

Certain traits in Dickens were so strong by nature that, however hard-worked, they only needed a little rest to be ready to start again. But there were times, even with him, when nothing came, or nothing that could be permitted. Such arid periods are the penalty of repression. Repressed capacities, whatever they may be, are apt to behave like teams of horses, needed for the plough, but eating their heads off and kicking their stables down. It takes all a man's energy to keep them quiet. The joy of creation is sometimes the relief felt at getting such dangerous forces set free and put to work.

Some such relief was felt by Dickens when he brought George Silverman to the light of day. Just as Leonardo's censored characters find embodiment unperceived while he is studying light in shadow, so George Silverman slips in, to fill a new role for which someone is wanted, a narrator who shall be in a novel position towards the other people.

Apparently this was the position of a man convicted of a crime, who makes his confession in a trance-like manner. He thinks he must be innocent, and cruelly misjudged, but he has a lurking suspicion that he somehow may be guilty, though he does not understand how. The situation has deep subjective significance for Dickens, but its general interest is questionable.

George Silverman is self-revealing enough to have made any but a very sincere man refuse to listen to him. "I feel as if I had read something (by somebody else) which I shall never get out of my head," wrote Dickens to Wills, when engaged on this story. The somebody else was his own unconscious mind. What it gave him, he faithfully set down, but he did not quite know what to make of the result. Perhaps he thought that the comments of his friends would throw fresh light on the character. But his friends forebore from comment; they too were puzzled. For George Silverman is quite unlike the rest of the Dickens company, who all, good or bad, rejoice in being themselves.

He joins the group with an uneasy, almost a furtive, air, not quite certain what to do or say or think. Some people consider he has a beautiful face, so refined; while to others it is a little frightening and almost cruel. On the whole he seems timid and gentle, wanting to be loved, but not quite knowing how to set about it; but on occasion he can be most inconsiderate and haughty; a sneak, too, for when you expect him to round on a villain and boldly rebuke vice, in the manner of any true Dickens character, you find him returning the soft answer, and proud of his own self-restraint!

It would take a long course of Little Nell, I think, to straighten him out, and the reason why he did so little harm to Dickens was because there was so little of him compared with all the others.

Let us examine him in the light of Freudian psychology.

II.

The main situation of the story is this. George Silverman, a scholarly clergyman of obscure birth, and of a retiring and unworldly disposition, has a small country living, where he is exploited by his benefactress, Lady Fareway. She works him hard as unpaid secretary, and as unpaid tutor to her beautiful and gifted daughter Adelina. He takes one paying pupil, who lives with him, a manly well-born young fellow but not rich; by name, Granville Wharton.

Adelina has a fortune of her own and can marry whom she will, and Granville Wharton would appear to be a suitable match for her from every other point of view than that of worldly ambition, which would be her mother's.

It is under circumstances such as these that the "Héloise-Abelard" situation begins to be repeated; the clerk in holy orders falls in love with his brilliant pupil and finds his love returned. Unlike Abelard, George Silverman puts his mistress's happiness before his own. To give her inexperienced heart the chance of falling in love with one of her own age and social standing, he introduces his pupils to each other. They quickly become lovers, and after a due trial of their affection, their tutor joins them in holy matrimony and sends them forth with his blessing, to live happily ever after. All this, of course, has to be kept a secret from Adelina's harsh and worldly mother.

But now, instead of enjoying his moral triumph, George Silverman is staggered by the immediate misconstruction of his motives, and the abuse hurled at him by the indignant mother. He has deceived an unscrupulous woman solely for the good of her child, but finding himself believed to have done it for a bribe, he hangs his head. He now sees his conduct through the mother's eyes, and feels that it needs explanation. This explanation he sets out to give, but in a halting, puzzled, dreamlike sort of way, though always conscientiously truthful. Anticipating Freud, he feels that somehow or other the catastrophe is due to his bad start in life; that he is always getting into a certain sort of unhappy situation, through something that occurred in his childhood. Again and again in the course of his life, just when he thinks he has behaved in a most noble manner, he suddenly finds himself rounded on by the people in authority for behaving in a worldly manner, and he feels crushed.

He puts it down to his mother having abused him in his childhood for being "a worldly little devil." On her lips the accusation meant no more than "little outsider," in distinction to the chosen people beloved of the Lord, who all got on well together. But whether taken in its literal sense, or in the sense bestowed upon it by his mother's religious circle, this accusation—that he is worldly—

is the very one which has always touched him on the raw; and yet he repeatedly puts himself into a position where it is bound to be made.

That is the substance of George Silverman's explanation; but he feels that the explanation itself needs explaining, and he cannot explain it. Nor could Dickens; but we can, because Freud has given us the clue.

III.

George Silverman was reared in the cellar of a Preston slum, by a harsh mother and a listless, incapable father. His mother, as we have seen, using the cant phrase of her own childhood, (for she was bred in chapel circles) would abuse him for a "worldly little devil." Thus did she give the dog a bad name and hang him.

The child would inevitably seek to propitiate her. He would long to be considered good; to be a good boy, not a worldly little devil, not an outcast. He would think vaguely, "Please love me! I know I am all wrong. It must be my fault."

It wasn't his fault, it was hers. But a normal child could not realise that, nor admit such a situation for a moment. The mother's kindness is indispensable for the child's mere survival; so he takes it for granted and explains away her cruelty. He blames himself so as to make the situation tolerable. He sees himself with his mother's disapproving eyes, as wordly, unlovable, somehow wrong, whatever it is she blames him for being.

That is one side of him, but there is another. The childish ego all the time finds itself adorable, beyond criticism, all-important.

Here we have the origin of George Silverman's dual nature in later life. There is a self-mistrustful, cringing side to him, ready to lick the hand that smites him, and this is yoked with a lofty-minded egoist, to whom nothing matters but his own self-importance.

A small child cannot stand up to its mother, but there comes a time when a normal boy rebels against his mother's domination; whether she be living or dead, he emancipates himself. This step George Silverman never took. Through an arrest in psychical development, which is common enough, he remained all his life in spiritual bondage to his mother, apt to see himself at any moment with her disapproving eyes and to feel crushed. Thus he goes through life, fairly crawling to Brother Hawkyard and Lady Fareway and all the people who remind him in one way or another of his mother. His self esteem is dependent upon their approval. He is a shy, timid, ingratiating creature.

Not only that, but reading him backwards, we know that the nervous little boy who dreaded his mother's explosions was always laying himself open to them; that he would go on provoking her, working up the situation to a climax, till it brought the dreaded abuse which stunned him. So with the mother-substitutes, Brother Hawkyard; and the rest, he must get himself into such a position with them that a climax is reached, when they turn on him and stun him by their violent abuse. He pursues a course of conduct on each occasion which

is bound to be thought worldly, and refuses to see beforehand how it will strike other people.

But the childish egotism also survives. The infant, starved of its mother's love, was forced to find some substitute, some other basis for its self-esteem, some other means of occupying the stage and coming out top in spite of all. Does his mother scorn him as worldly ? Then he sets his will to defy her, and becomes, in time, the very essence and symbol of unworldliness, a scholarly divine. Even as a child he gains a feeling of self-importance by accepting his mother's sneers as a challenge and by cultivating intellectual and spiritual power.

As a boy at Hoghton Towers he is proud of himself for his noble-mindedness. He misses the best part of the daily dinner and keeps away from the dear little girl so as not to give her the fever and he enjoys his own high-mindedness all to himself.

Later on, in his dealings with the odious chapel people, he is proud of himself for ignoring his well-grounded suspicions of Brother Hawkyard, and for giving him a testimonial unasked. He thinks this shows magnanimity. When, after leaving college he accepts a living from Lady Fareway, and she exploits him, he is proud of himself for being exploited, for being too unworldly to bother about money.

But most of all is he proud of himself at the climax of his career, when he gives up his lady-love to a more suitable partner, sacrificing the dearest longings of his heart to the highest good of the beloved.

On all these occasions he thinks he is being high-minded, unselfish, unworldly ; and so he is, up to a point. But there is something wrong about him the whole time. Something he didn't see. Something Dickens didn't see. What is it ?

The Freudian replies that it is two things.

The first factor which troubles George Silverman is a subtle pervading egotism in his attitude towards other people. At each crisis in his life, what concerns him most is that he, George Silverman, shall do the lofty-minded thing. Compared with this it is a small matter that the little girl at the farm should feel snubbed, or her father led to judge unjustly ; or that Brother Hawkyard should succeed in his fraud ; or even that the adored Adelina should suffer the pangs of a first love unrequited. He cannot put himself into other people's places and realise that their feelings are as poignant as his own.

The second factor which troubles George Silverman is an abnormality which is not uncommon ; a separation between idealistic love and physical desire, so that where a man loves idealistically he cannot marry ; he can only mate, in a normal manner, with a woman whom he does not idealise.

Considering his upbringing, the wonder is that his abnormality was not much worse, but it must have caused him much nervous and spiritual suffering.

Now when a man of this kind lays his heart at the feet of a beautiful woman, he is like the householder who brought forth from his store things old and new. " Here is a beautiful thing," says he, " a woman's cloak ; not showy, but fit for a royal gift ; hand spun, hand woven,

hand dyed, warm and serviceable, lovely and glowing in colour and design." We look, and what do we see? Not what he thinks; for it is an uncouth and homely garment, faded and dull, clumsy and disappointing. It would take a Little Dorrit to put up with it!

And yet it is good. What he sees is there, but not quite as he sees it A Shetland peasant-woman's heirloom perhaps, but no cloak for a princess.

So when George Silverman falls in love with Adelina, the gift he has to offer her is not, as he thinks, a cloak fit for a princess, but something uncouth, uncomfortable, unsuitable. And that is the real reason why he never offers it.

What prevents him from going in and winning his beloved; courting, conquering, and eloping with her?

(1) His purely unselfish wish for her highest happiness. This is made clear.

(2) His dread of being considered worldly for marrying an heiress. This is not mentioned, because he never realises what people will think of him till it is too late to prevent a catastrophe.

(3) His unconscious fear that if married he will prove an unsatisfactory partner. This, which is not guessed at, is the determining factor.

Whatever emotional experiences Dickens may have had, the abnormal divorce between the physical and idealistic elements in a man's love for a woman, remained with him to the end and found reflection in his fiction. This is shown by a scene between Bradley Headstone and Lizzie Hexham, and another between Jasper and Rosa Bud, which betray the Bluebeard attitude of the horrible Nurse's stories.

There is a great deal of George Silverman in Arthur Clennam; enough to make him detestable at times; as when compelled to realise that Little Dorrit is in love with him, he has no pity for her aching heart, but is solely concerned with his own high-mindedness. Nothing matters to Arthur Clennam so much as that he shall do the unworldly thing, that is to say, the thing which the world will recognise as lofty-minded. One feels that a liaison with someone who captivated his heart would make a better man of Arthur Clennam, whether before or after his marriage with Little Dorrit.

If Dickens had had the benefit of Freud's doctrines (which followed on the Mesmerism in which he took so great an interest) he would have discovered his abnormal condition, and been cured of it. Physical desire and spiritual idealisation of the beloved object would have coincided for the first time in his life, and we should have been spared some of those situations in his novels where the heroine is too delicate to show her feelings, and the hero evasive in his pursuit of the loved one. He would have given us some normal lovers.

Our loss is not great; we have no lack of good lovers' tales, but nobody can, as Dickens did, make us laugh like Dickens did, nor melt our hearts with tales of all those other types of love that make the world go round.

THEATRE ROYAL, LIVERPOOL.

On WEDNESDAY EVENING, JULY 28, 1847

Will be performed Ben Jonson's Comedy, in Five Acts, of

EVERY MAN IN HIS HUMOUR.

Kiteley ..... Mr. JOHN FORSTER	Cash ..... Mr. AUGUSTUS DICKENS
Old Knowell ..... Mr. G. H. LEWES	Formal ..... Mr. GEORGE CRUIKSHANK
Young Knowell (his Son) ..... Mr. FREDERICK DICKENS	Cob ..... Mr. AUGUSTUS EGG
Wellbred ..... Mr. T. J. THOMPSON	Brainworm ..... Mr. MARK LEMON
Master Stephen ..... Mr. DOUGLAS JERROLD	Dame Kitely ..... Miss EMMELINE MONTAGUE
Master Matthew ..... Mr. JOHN LEECH	Mistress Bridget ..... Mrs. A. WIGAN
Justice Clement ..... Mr. DUDLEY COSTELLO	Tib, Cob's Wife ..... Mrs. CAULFIELD
Downright ..... Mr. FRANK STONE	&c., &c.
Captain Bobadil ..... Mr. CHARLES DICKENS	

PREVIOUS TO THE PERFORMANCES AN ADDRESS, WRITTEN FOR THE OCCASION BY SIR EDWARD BULWER LYTTON, WILL BE DELIVERED BY MR. JOHN FORSTER.

After the Comedy, Mr. Poole's Interlude of

TURNING THE TABLES.

Mr. Knibbs ..... Mr. GEORGE CRUIKSHANK	Jack Humphries ..... Mr. G. H. LEWES
Jeremiah Bumps ..... Mr. CHARLES DICKENS	Miss Knibbs ..... (with a song) ..... Miss ROMER
Edgar de Courcy ..... Mr. DUDLEY COSTELLO	Betty Larkins ..... Mrs. A. WIGAN
Thornton ..... Mr. T. J. THOMPSON	Mrs. Humphries ..... Mrs. CAULFIELD

To conclude with Mr. Peake's Farce of

COMFORTABLE LODGINGS:

OR, PARIS IN 1750.

Captain Bonassus ..... (an old French officer) ..... Mr. FRANK STONE	
Bombardier Barbillard ..... (his companion) ..... Mr. JOHN LEECH	
Vincent Dorville ..... (Lover of Antoinette) ..... Mr. AUGUSTUS DICKENS	
Sir Hippington Miff ..... (an English Traveller) ..... Mr. CHARLES DICKENS	
Rigmarole ..... (Sir Hippington's Valet) ..... Mr. MARK LEMON	
Roue ..... (a broken Lieutenant) ..... Mr. GEORGE CRUIKSHANK	
Monsieur de Cachet ..... (Intendant of Police) ..... Mr. G. H. LEWES	
Gregory ..... (Servant to Bonassus) ..... Mr. AUGUSTUS EGG	
Antoinette ..... (with a Song) ..... Miss ROMER	
Madame Pelagie ..... (Sister to Bonassus) ..... Mrs. CAULFIELD	

The Band will Perform,

BEFORE THE COMEDY ..... THE OVERTURE TO WILLIAM TELL;
BEFORE THE INTERLUDE ..... THE OVERTURE TO THE BARBER OF SEVILLE;
BEFORE THE FARCE ..... THE OVERTURE TO GUY MANNERING.

No Money will be received on the Night of Performance except at the Gallery Door.

The Performances to commence at Seven o'clock EXACTLY, *by which time it is particularly requested that the whole of the audience may be seated*, and that all should appear in full dress.

NOTICE.—The Address, written by Sir Edward Bulwer Lytton and spoken by Mr. John Forster, will be published in Liverpool, on Wednesday Evening, by Mr. Webb. It will also be on sale at the Theatre, after the first act of the Comedy. Price One Shilling. The Profits in aid of the Benefit.

returned £4.80 Pounds to

Facsimile of original play-bill in possession of Mr. William Miller.

FOR ONE NIGHT ONLY

DICKENS'S APPEARANCES AS AN AMATEUR ACTOR

By WALTER DEXTER

V.

THE acting fever had fairly caught Dickens and his friends by this time. Early in the following year it was decided to produce a play in London, and take it on a short tour to Manchester and Liverpool, for the benefit of Leigh Hunt. The granting of a civil-list pension to Leigh Hunt caused the London performances to be cancelled, but the idea of acting in Liverpool and Manchester was not abandoned, and the name of John Poole was added to that of Leigh Hunt, as sharing in the proceeds.* The performances took place at the Theatre Royal, Manchester, on July 26th, 1847, and at the Theatre Royal, Liverpool, on the 28th.

We reproduce a copy of the play-bill of the Liverpool performance. The Manchester performance was identical except that the farce "A Good Night's Rest" was played in place of "Comfortable Lodgings," and the prologue was one specially written by Talfourd and delivered by Dickens. A comparison of the cast on this occasion with that of the London production eighteen months before shows that the company had changed but little. The ladies' parts were then, as before, taken by professional actresses.

Emmeline Montague married the famous actor, Henry Compton, in 1848 and retired from the stage. A few years later she returned to play with Dickens in "Not so Bad as We Seem." They had seven children; the third child, Edward, was an actor; he married Virginia Bateman, the actress, and of their five children (all on the stage except one) the eldest is the well-known author Mr. Compton Mackenzie, the present President of the Dickens Fellowship, and the youngest, Miss Fay Compton, the celebrated actress.

Mrs. Alfred Wigan was the wife of the well-known actor-manager of the Olympic Theatre; Miss Anne Romer was well known as an operatic singer; she was sister of Mrs. Mark Lemon, and later married William Brough, a dramatist and elder brother of Lionel Brough, the celebrated comedian.

Mrs. Caulfield was an actress well known to Haymarket Theatre audiences.

The takings amounted to £440 12*s.* 0*d.* in Manchester and £463 8*s.* 6*d.* in Liverpool. The expenses were correspondingly high, although, as Forster explains, "the married members of the company who took their wives defrayed that part of the cost, and every one who acted paid three pounds ten to the benefit fund for his hotel charges, the expenses were necessarily so great that the profit was reduced to four hundred guineas, and, handsomely as this realised the design, expectations had been raised to five hundred."

* See Unpublished document printed on page 31.

THEATRE ROYAL, HAYMARKET.

Amateur Performance

IN AID OF

THE FUND FOR THE ENDOWMENT OF A PERPETUAL CURATORSHIP OF SHAKESPEARE'S HOUSE,

TO BE ALWAYS HELD BY SOME ONE DISTINGUISHED IN LITERATURE, AND MORE ESPECIALLY IN DRAMATIC LITERATURE; THE PROFITS OF WHICH, IT IS THE INTENTION OF THE SHAKESPEARE HOUSE COMMITTEE TO KEEP ENTIRELY SEPARATE FROM THE FUND NOW RAISING FOR THE PURCHASE OF THE HOUSE.

On Monday Evening, May 15th, 1848, will be presented,

SHAKESPEARE'S COMEDY OF

THE MERRY WIVES OF WINDSOR.

Sir John Falstaff	Mr. Mark Lemon.
Fenton	Mr. Charles Romer
Shallow, *a Country Justice*	Mr. Charles Dickens
Slender, *Cousin to Shallow*	Mr. John Leech.
Mr. Ford, Mr. Page — *Two Gentlemen dwelling at Windsor*	Mr. John Forster. / Mr. Frank Stone.
Sir Hugh Evans, *a Welsh Parson*	Mr. G. H. Lewes.
Dr. Caius, *a French Physician*	Mr. Dudley Costello
Host of the Garter Inn	Mr. Frederick Dickens
Bardolph, Pistol, Nym, Robin — *Followers of Falstaff*	Mr. Cole. / Mr. George Cruikshank. / Mr. Augustus Dickens. / Miss Robins.
Simple, *Servant to Slender*	Mr. Augustus Egg.
Rugby, *Servant to Dr. Caius*	Mr. Eaton.
Mrs. Ford	Miss Fortescue.
Mrs. Page	Miss Kenworthy.
Mrs. Anne Page, *her Daughter, in love with Fenton*	Miss Anne Romer.
Mrs. Quickly, *Servant to Dr. Caius*	Mrs. Cowden Clarke.

The Costumes (*of the period of* Henry IV.) *by* Messrs. Nathan, *of Titchbourne Street.*

To conclude with Mrs. Inchbald's Farce of

ANIMAL MAGNETISM.

The Doctor	Mr. Charles Dickens.	Jeffrey	Mr. George Cruikshank.
La Fleur	Mr. Mark Lemon.	Constance	Miss Anne Romer.
The Marquis de Lancy	Mr. John Leech.	Lisette	Miss Fortescue.

THE BAND WILL PERFORM

Previous to the Comedy	*Shakespearian Overture*	Sir H. R. Bishop.
Between the Acts	*Fantasia introducing the Favourite Melodies of the Fourteenth and Fifteenth Centuries*	T. German Reed.
Previous to the Farce	*The Overture to Pré aux Clercs*	Herold.

*** *The Doors will be opened at half-past Six, and the performance will commence at half-past Seven precisely, by which time it is requested that the whole of the Company may be seated.*

Directors of General Arrangements—Mr. John Payne Collier, Mr. Charles Knight, Mr. Peter Cunningham, and the London Shakespeare House Committee.

Stage Manager—Mr. Charles Dickens.

EVENING DRESS IN ALL PARTS OF THE HOUSE.

BRADBURY AND EVANS,] [PRINTERS, WHITEFRIARS.

VI.

Dickens had thought of presenting "The Merry Wives of Windsor" for the Leigh Hunt benefit at Covent Garden Theatre in London, but, as we have already seen, the idea was abandoned when Hunt received a government pension. However, Shakespeare's comedy was definitely decided on for a performance in London by the Amateurs the following

THEATRE ROYAL, HAYMARKET.

Amateur Performance

IN AID OF

THE FUND FOR THE ENDOWMENT OF A PERPETUAL CURATORSHIP OF SHAKESPEARE'S HOUSE,

TO BE ALWAYS HELD BY SOME ONE DISTINGUISHED IN LITERATURE, AND MORE ESPECIALLY IN DRAMATIC LITERATURE, THE PROFITS OF WHICH, IT IS THE INTENTION OF THE SHAKESPEARE HOUSE COMMITTEE TO KEEP ENTIRELY SEPARATE FROM THE FUND NOW RAISING FOR THE PURCHASE OF THE HOUSE.

On Wednesday Evening, May 17th, 1848, will be presented,

BEN JONSON'S COMEDY OF

EVERY MAN IN HIS HUMOUR.

Knowell, *an Old Gentleman*	Mr. Dudley Costello.
Edward Knowell, *his Son*	Mr. Frederick Dickens.
Brainworm, *the Father's Man*	Mr. Mark Lemon.
George Downright, *a plain Squire*	Mr. Frank Stone.
Wellbred, *his Half-brother*	Mr. G. H. Lewes.
Kitely, *a Merchant*	Mr. John Forster.
Captain Bobadil, *a Paul's Man*	Mr. Charles Dickens.
Master Stephen, *a Country Gull*	Mr. Augustus Egg.
Master Matthew, *the Town Gull*	Mr. John Leech.
Thomas Cash, *Kitely's Cashier*	Mr. Augustus Dickens.
Oliver Cob, *a Water Bearer*	Mr. George Cruikshank.
Justice Clement, *an old merry Magistrate*	Mr. Willmott.
Roger Formal, *his Clerk*	Mr. Cole.
Dame Kitely, *Kitely's Wife*	Miss Forrester.
Mistress Bridget, *his Sister*	Miss Kenworthy.
Tib, *Cob's Wife*	Mrs. Cowden Clarke.

The Costumes by Messrs. Nathan, *of Tichbourne Street.*

To conclude with Mr. Kenney's Farce of

LOVE, LAW, AND PHYSIC.

Doctor Camphor	Mr. George Cruikshank.	John Brown	Mr. Augustus Egg
Captain Dashfire	Mr. Frederick Dickens.	Coachman	Mr. Eaton.
Flexible	Mr. Charles Dickens.	Laura	Miss Anne Romer.
Andrew	Mr. G. H. Lewes.	Mrs. Hilliary	Mrs. Cowden Clarke.
Lubin Log	Mr. Mark Lemon.	Chambermaid	Miss Woolfe.

THE BAND WILL PERFORM

Previous to the Comedy	*The Overture to Semiramide*	Rossini.
Between the Acts	*Bohemian Galop*	Kalkbrenner.
	Opening Manuvre	T. German Reed
	Aria, Somnambula. Cornet Obligato	Bellini.
	Wedding March	Mendelssohn
Previous to the Farce	*The Prince of Wales Quadrilles*	Jullien.

*** *The Doors will be opened at half-past Six, and the performance will commence at half-past Seven precisely, by which time it is requested that the whole of the Company may be seated.*

Directors of general Arrangements—Mr. John Payne Collier, Mr. Charles Knight, Mr. Peter Cunningham, and the London Shakespeare House Committee.

Stage-Manager—Mr. Charles Dickens.

EVENING DRESS IN ALL PARTS OF THE HOUSE.

Facsimile of the original play-bill in the Victoria and Albert Museum.

year, the object being to provide funds for a " perpetual curatorship " of Shakespeare's birthplace at Stratford-on-Avon.

The first performance was in London at the Haymarket Theatre on Monday, May 15th, 1848, and on the following Wednesday the company varied the programme by reviving " Every Man In His Humour." On each occasion the comedy was followed by a different farce. Copies

THEATRE ROYAL.

AMATEUR PERFORMANCE,

BY

CHAS. DICKENS, Esq.

AND FRIENDS,

In aid of the FUND for the ENDOWMENT of a PERPETUAL CURATORSHIP of

SHAKSPERE'S HOUSE,

To be always held by some one distinguished in literature, and more especially in Dramatic Literature.

(Extract from a Minute of the Shakspere House Committee, dated 14th April, 1848.)

" The Committee, at the same time, would wish to convey to Mr. Charles Dickens, and the several gentlemen united with him, that as far as they can pledge themselves at present, it is their decided wish that Mr. SHERIDAN KNOWLES should be the gentleman recommended to the Government as Guardian of the House."

ON SATURDAY EVENING, JUNE 3rd, 1848,

Will be presented SHAKSPERE'S Comedy,

THE MERRY WIVES OF WINDSOR.

Sir John Falstaff	Mr. MARK LEMON.
Fenton	Mr. CHARLES ROMER.
Shallow (a Country Justice)	Mr. CHARLES DICKENS.
Slender (Cousin to Shallow)	Mr. JOHN LEECH.
Mr. Ford, Mr. Page (Two gentlemen dwelling at Windsor)	Mr. JOHN FORSTER. Mr. FRANK STONE.
Sir Hugh Evans, a Welsh Parson	Mr. G. H. LEWES.
Dr. Caius, a French Physician	Mr. DUDLEY COSTELLO.
Host of the Garter Inn	Mr. FREDK. DICKENS.
Bardolph, Pistol, Nym (Followers of Falstaff)	Mr. COLE. Mr. GEO. CRUIKSHANK. Mr. AUGUS. DICKENS.
Simple, Servant to Slender	Mr. AUGUSTUS EGG.
Mrs. Page	Miss KENWORTHY.
Mrs. Ford	Miss EMMELINE MONTAGUE.
Mistress Anne Page, in love with Fenton	Miss ANNE ROMER.
Mrs. Quickly, Servant to Dr. Caius	Mrs. COWDEN CLARKE.

To conclude with Mrs. INCHBALD'S Farce of

ANIMAL MAGNETISM.

The Doctor	Mr. CHARLES DICKENS.
La Fleur	Mr. MARK LEMON.
The Marquis de Lancy	Mr. JOHN LEECH.
Jeffrey	Mr. GEO. CRUIKSHANK
Constance (with a Song)	Miss ANNE ROMER.
Lisette	Miss EMMELINE MONTAGUE.

Doors to be opened at Half-past Six, and the Performance to commence at Seven precisely,

By which time it is particularly requested the whole of the audience may be seated.

DRESS CIRCLE, *Five Shillings*;—PIT STALLS, *Five Shillings*;—UPPER CIRCLE, *Three Shillings and Sixpence*;—PIT, *Two Shillings and Sixpence*;—FIRST GALLERY, *One Shilling and Sixpence*;—SECOND GALLERY, *One Shilling*.

The admission to the Dress Circle and Pit Stalls by Tickets only, which may be obtained, and places secured, at the Box Office of the Theatre, on and after Tuesday the 30th instant, from Eleven till Two.

By order, FRANCIS ROBINSON, *Honorary Secretary*.

Care and Sever, Printers, 18, St. Ann's-street, Manchester

Facsimile of the original play-bill in the Victoria and Albert Museum.

of the play-bills for both performances are reproduced on pages 21 and 22.

Some changes in the cast of " Every Man in His Humour " will be noticed here. Dudley Costello played Mayhew's part of Knowell; Frank Stone, who played the small part of Justice Clement in the original production (Costello had played Clement at Manchester the year before), replaced Costello in the part of Downright. Douglas Jerrold was not in this performance, his part of Master Stephen being taken by Augustus Egg. George Cruikshank, who had played Formal in the Manchester performance, now played Oliver Cobb. Willmott and Cole, who took the parts originally played by Stone and Evans, were professionals who were assisting Dickens in other directions.

The professional ladies included Anne Romer, and Miss Fortescue, both of whom had played with the company on previous occasions, and a Miss Kenworthy—of whom we have no record. A notable addition to the Amateurs was Mrs. Cowden Clarke, the compiler of the well-known Concordance to Shakespeare.

The energy, skill and enterprise of the Amateurs is shown by the production of a different play on each occasion, a practice which they followed in the short provincial tour which they undertook a few weeks later.

The first week in June saw the plays acted in Manchester, Liverpool and Birmingham.

We reproduce a copy of the play-bill of the performance at the Theatre Royal, Manchester, on Saturday, June 3rd, 1848, of " The Merry Wives of Windsor " and " Animal Magnetism." It will be noted that Emmeline Montague now replaced Miss Fortescue.

At Liverpool (Royal Amphitheatre) on the following Monday, Shakespeare's comedy was followed by " Love, Law, and Physic," with the same cast as at the Haymarket Theatre on May 17th.

The next day the company travelled to Birmingham, and in the evening played " Every Man In His Humour," followed by " Animal Magnetism " at the Theatre Royal. We are not able to find a play-bill for reproduction, but from a list of characters printed in one of the Birmingham newspapers we find that the cast was the same as at the Haymarket Theatre, with the exception that the part of Mathew, formerly played by John Leech, was taken by a Mr. Scharf (probably a local actor). Emmeline Montague played Dame Kitely and Anne Romer, Mistress Bridget.

It was the wish of Dickens that " The Merry Wives of Windsor " should be played on this occasion, and that on subsequent nights the same play should be given in Stratford-on-Avon and in Leamington. He made a special visit to Birmingham to discuss the matter with the people in charge of the arrangements, and not only gave up all idea of visiting the other two towns, but acceded to the request of the Birmingham people that they should have an opportunity of seeing the now famous company in Ben Jonson's comedy as it had been given to other towns. The result of this policy was fully justified, as the play was acted to a full house, with gross receipts of £327 10*s.* 0*d.*

So great was the success that Dickens decided to pay a return visit to Birmingham with " The Merry Wives of Windsor " three weeks later. A special journey was made to Birmingham on June 27th with this play, followed by " A Good Night's Rest." There was only one alteration in the cast of the " Merry Wives," F. W. Topham, the artist, playing Nym in place of Alfred Dickens.

In the month following the company journeyed to Scotland (still for the Shakespeare House Fund) and played Shakespeare's comedy at the Theatre Royal, Edinburgh, on July 17th, and followed the performance with two farces, " Love, Law, and Physic " and " Two O'Clock in the Morning."

Through the courtesy of Count de Suzannet we are able to reproduce not only a facsimile of the play-bill of this performance, but the original copy of it in Dickens's own hand as supplied to the printer, a further instance of the immense trouble he took with these amateur theatricals.

The next evening the company appeared at the Theatre Royal in Glasgow, varying the farce by playing " Animal Magnetism."

We are indebted to the Mitchell Library, Glasgow, for the reproduction of the play-bill on page 29.

The next evening but one, a new play was put on in Glasgow. This was " Used Up." It was performed at reduced prices, " with a view to give an opportunity to a greater number to witness the performances." The prices were from 1/- to 5/-, and the proceeds were divided between the Shakespeare Fund and the Relief Fund for the unemployed operatives.

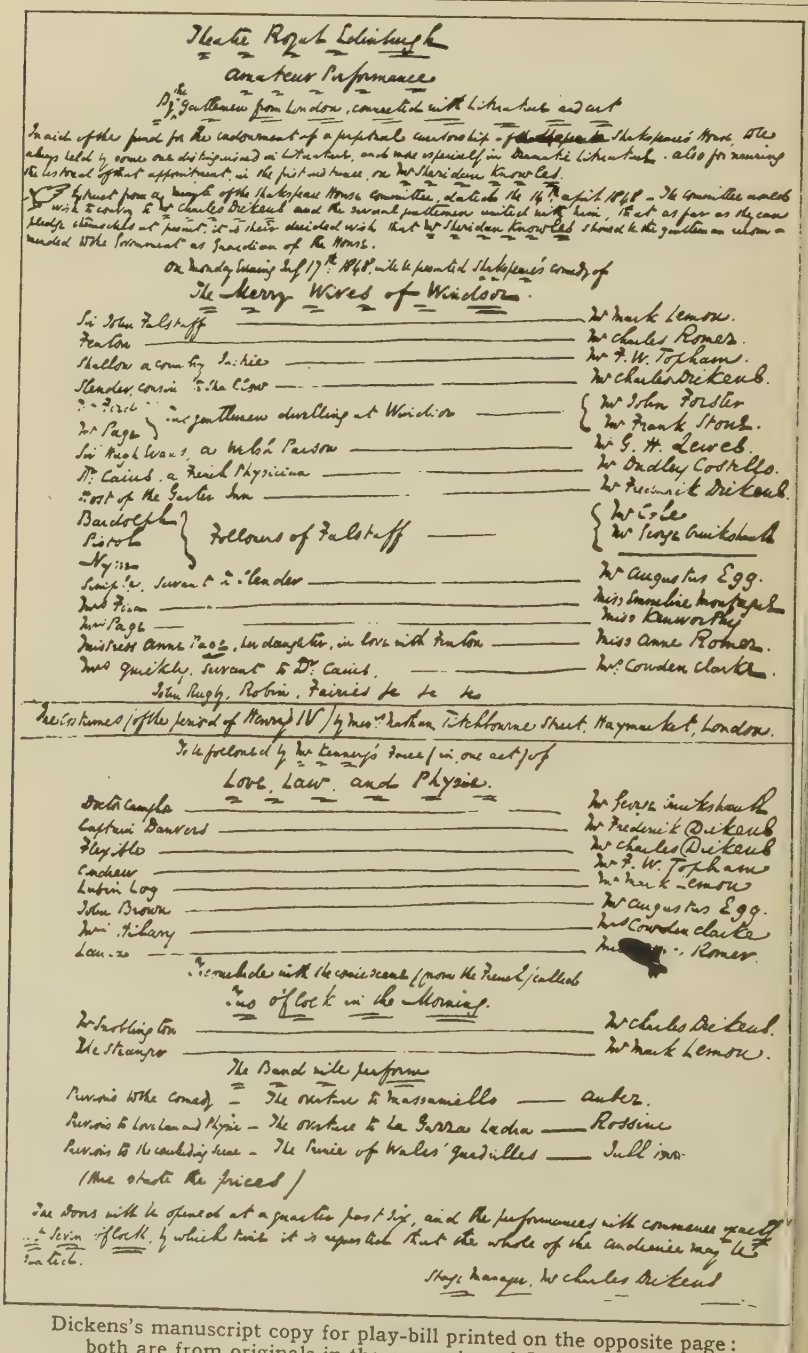
We have not been successful in obtaining a copy of the play-bill of this performance, the first one by this company of " the Comic Drama " " Used Up," but according to an advertisement in a contemporary newspaper, the cast was as follows :

Sir Charles Coldstream ...	Mr. Charles Dickens
Sir Adonis Leech	Mr. Mark Lemon
The Honourable Tom Saville	Mr. G. H. Lewes
Farmer Wurzel	Mr. F. Topham
Ironbrace, a Blacksmith ...	Mr. George Cruikshank
Mr. Fennel	Mr. Augustus Egg
James	Mr. Frederick Dickens
Mary	Miss Anne Romer
Lady Clutterbuck	Mrs. Cowden Clarke

It reflects great credit on the " Distinguished Amateurs " " of gentlemen connected with literature and art," that they were able to perform a new play while on tour.

It was followed by the farces, " Love, Law, and Physic " and " Two O'Clock in the Morning."

Forster gives the gross receipts of this series of performances as : London, £319 14*s.* 0*d.*; Manchester, £266 12*s.* 6*d.*; Liverpool, £467 6*s.* 6*d.*; Birmingham, £327 10*s.* 0*d.*, and £262 18*s.* 6*d.*; Edinburgh, £325 1*s.* 6*d.*; Glasgow, first night, £471 7*s.* 8*d.*; second night at reduced prices, £210 10*s.* 0*d.*



Theatre Royal Edinburgh

Amateur Performance

By Gentlemen from London, connected with Literature and Art

In aid of the fund for the endowment of a perpetual curatorship of Shakspeare's House. The object held in view one distinguished in Literature, and more especially in Dramatic Literature. also for securing the first appointment in the first instance, to Mr Sheridan Knowles.

Extract from a Report of the Shakspeare House Committee, dated the 14th April 1848. The Committee waited by appointment on Mr Charles Dickens and the several gentlemen united with him. It set at rest as far as the case stands, all doubt at present. It is their decided wish that Mr Sheridan Knowles should be the gentleman on whom a mended Mr Fitzgerald as President of the House.

On Monday Evening July 17th 1848. will be presented Shakspeare's comedy of

The Merry Wives of Windsor.

Sir John Falstaff	Mr Mark Lemon.
Fenton	Mr Charles Rogers.
Shallow a country Justice	Mr F. W. Topham.
Slender, cousin to Mr Page	Mr Charles Dickens.
Mr Ford, Mr Page } two gentlemen dwelling at Windsor	Mr John Forster, Mr Frank Stone.
Sir Hugh Evans, a Welsh Parson	Mr G. H. Lewes.
Mr Caius, a French Physician	Mr Dudley Costello.
Host of the Garter Inn	Mr Frederick Dickens.
Bardolph, Pistol, Nym } Followers of Falstaff	Mr Cole, Mr Serjt Cuthbert
Simple, Servant to Mr Slender	Mr Augustus Egg.
Mrs Ford	Miss Geraldine Macready
Mrs Page	Miss Kenworthy
Mistress Anne Page, her daughter, in love with Fenton	Miss Anne Romer.
Mrs Quickly, Servant to Dr Caius,	Mrs Cowden Clarke.

John Rugby, Robin, Pages &c &c

The Costumes of the period of Henry IV by Mrs Nathan Pitchfowne Street. Haymarket. London.

To be followed by the Farce of in one act of

Love, Law, and Physic.

Doctor Cantelo	Mr Serjt Cuthbert
Captain Bowers	Mr Frederick Dickens
Charles	Mr Charles Dickens
Cadwallader	Mr F. W. Topham
Butler Long	Mr Mark Lemon
John Brown	Mr Augustus Egg.
Mrs Hickory	Mrs Cowden Clarke
Laura	Miss [illegible] Romer

To conclude with the comic scene (from the French) called

Two o'Clock in the Morning.

Mr Featherington	Mr Charles Dickens.
The Stranger	Mr Mark Lemon.

The Band will perform

Overture to the Comedy — The Overture to Massaniello — Auber.
Previous to Love Law and Physic — The Overture to La Gazza Ladra — Rossini
Previous to the concluding scene — The Finale of Weber's Quadrilles — Full band.

(Boxes to be secured)

The Doors will be opened at a quarter past six, and the performances will commence exactly at seven o'Clock, by which time it is expected that the whole of the audience may be seated.

Stage Manager, Mr Charles Dickens

Dickens's manuscript copy for play-bill printed on the opposite page: both are from originals in the possession of Count de Suzannet

Theatre-Royal, Edinburgh.

AMATEUR PERFORMANCE

BY THE

GENTLEMEN FROM LONDON,

CONNECTED WITH

LITERATURE AND ART,

In aid of the Fund for the Endowment of a perpetual Curatorship of Shakspeare's House, to be always held by some one distinguished in Literature, and more especially in Dramatic Literature; also for securing the bestowal of that appointment, in the first instance, on Mr SHERIDAN KNOWLES.

☞ Extract from a Minute of the SHAKSPEARE HOUSE COMMITTEE, dated the 14th April 1848. —"The Committee would wish to convey to Mr CHARLES DICKENS and the several Gentlemen united with him, that, as far as they can pledge themselves at present, it is their decided wish that Mr SHERIDAN KNOWLES should be the Gentleman recommended to the Government as Guardian of the House."

On MONDAY EVENING, July 17, 1848,

WILL BE PRESENTED SHAKSPEARE'S COMEDY OF

THE MERRY WIVES OF WINDSOR

Sir John Falstaff,	Mr MARK LEMON.
Fenton,	Mr CHARLES ROMER.
Shallow, a Country Justice,	Mr F. W. TOPHAM.
Slender, Cousin to Shallow,	Mr CHARLES DICKENS.
Mr Ford, Mr Page, } Two Gentlemen dwelling at Windsor,	Mr JOHN FOSTER. Mr FRANK STONE.
Sir Hugh Evans, a Welsh Parson,	Mr G. H. LEWES.
Dr Caius, a French Physician,	Mr DUDLEY COTTELLO.
Host of the Garter Inn,	Mr FREDERICK DICKENS.
Bardolph, Pistol, Nym, } Followers of Falstaff,	Mr COLE. Mr GEORGE CRUIKSHANK.
Simple, Servant to Slender,	Mr AUGUSTUS EGG.
Mrs Ford,	Miss EMMELINE MONTAGUE.
Mrs Page,	Miss KENSWORTHY.
Mistress Anne Page, her Daughter, in love with Fenton,	Miss ANNE ROMER.
Mrs Quickly, Servant to Dr Caius,	Mrs COWDEN CLARKE.

John Rugby, Robin, Fairies, &c. &c. &c.

☞ **The Costumes (of the period of Henry IV.) by Messrs NATHAN, Titchbourne St. Haymarket, London.**

To be followed by Mr KENNEY's Farce, in One Act, of

LOVE, LAW, AND PHYSIC.

Doctor Camphor,	Mr GEORGE CRUIKSHANK.
Captain Danvers,	Mr FREDERICK DICKENS.
Flexible,	Mr CHARLES DICKENS.
Andrew,	Mr F. W. TOPHAM.
Lubin Log,	Mr MARK LEMON.
John Brown,	Mr AUGUSTUS EGG.
Mrs Hilary,	Mrs COWDEN CLARKE.
Laura,	Miss ANNE ROMER.

To conclude with a Comic Scene, from the French, called

TWO O'CLOCK IN THE MORNING.

Mr Snobbington,	Mr CHARLES DICKENS.
The Stranger,	Mr MARK LEMON.

THE BAND WILL PERFORM

Previous to the Comedy, the Overture to	"Masaniello,"	Auber.
Previous to the Farce the Overture to	"La Gazza Ladra,"	Rossini.
Previous to the concluding Scene, the	"Prince of Wales' Quadrilles,"	Jullien.

Admission—Lower Boxes and Pit Stalls, 10s 6d; Upper Boxes, 7s; Lower Gallery, 3s; Upper Gallery, 2s.

Applications for Places to be addressed to the Committee of Management, on or before Saturday, the 8th, at the Music Hall, where they will be distributed on Wednesday, the 12th, at 12 o'clock.

☞ **NO MONEY WILL BE TAKEN AT THE DOORS.**

The Doors will be Opened at a Quarter-past SIX, and the Performances commence exactly at SEVEN o'clock, by which time it is requested that the whole of the Audience may be seated.

Stage-Manager, Mr CHARLES DICKENS.

James Brydone, Printer 17 South Hanover Street, Edinburgh.

Arising out of this " First Provincial Tour " of the Amateurs, later referred to by Forster as " Splendid Strolling," Dickens conceived the idea of writing a pamphlet, to be illustrated by the artists in the company. It was to be called either " The New Pilgrim's Progress, or Mrs. Gamp's Vacation," or " Mrs. Gamp in the Provinces." It was to be written as by Mrs. Gamp, who, hearing that " several of the ladies concerned are in an interesting situation, decides to accompany the party unbeknown, in a second-class carriage, ' in case.' " and thus be in a position to describe the whole of the adventure in her own inimitable manner. The greater part of this little *jeu d'esprit* was written, but the separate publication of it was not proceeded with. It will be found in the " Life of Dickens " by Forster, who explains that the failure was due to the artists concerned.

VII.

How very nearly the amateur performances were abandoned early in 1848 was revealed by a series of unpublished letters in the possession of Count de Suzannet, and recently included in the second volume of the Nonesuch Edition of the Letters.

" I have decided to relinquish the Amateur Performances," wrote Dickens to Miss Kelly on 28th February, 1848, " not having the least hope, as you know, of some of the parties."

On the same day a letter was sent to each member of the company in which he expressed himself in the strongest possible terms : " Every new rehearsal night gives me such strong assurance that I was mistaken in supposing there to be a universal feeling of common consideration among us, one for another, which would prevent any of us from inconveniencing or utterly disregarding the rest (to say nothing of the purpose to which we stood pledged, or the expenses incurred in promoting it) that I must, though very reluctantly, abandon my share in the design."

Fortunately the difficulties, whatever they were, were overcome, for on the 14th April we find a letter to Mrs. Cowden Clarke inviting her to play the part of Mrs. Quickly and to commence rehearsals at Miss Kelly's Theatre on the 22nd of that month.

As a producer, Dickens was indeed a martinet—as he doubtless had need to be. Nearly three weeks later, writing to Beard, he reports :

> " The Company are nearly all worked to death. Stone is affected with congestion of the kidneys, which he attributes to being forced to do the same thing twenty times over, when he forgets it once. Beads break out all over Forster's head, and *boil* there, visibly and audibly. And Leech is limp with being brilliant."

Forster quotes a set of Rules for Rehearsal which were written by Dickens at this time, and which give such good advice to all amateurs that it is worth while to reprint them :

> " Remember the very imperfect condition of all our plays at present, and the general expectation in reference to them, the kind of audience before which they will be presented, and the near approach

THEATRE-ROYAL, GLASGOW.

AMATEUR PERFORMANCE

BY THE

LONDON LITTER COMPANY

OF

Gentlemen connected with Literature and Art,

IN AID OF

THE FUND FOR THE ENDOWMENT OF A PERPETUAL CURATORSHIP OF SHAKSPEARE'S HOUSE,

TO BE ALWAYS HELD BY SOME ONE DISTINGUISHED IN LITERATURE, AND MORE ESPECIALLY IN DRAMATIC LITERATURE; AND FOR SECURING THE REVIVAL OF THAT APPOINTMENT, IN THE FIRST INSTANCE, OF

MR SHERIDAN KNOWLES.

Extract from a Minute of the Shakspeare's House Committee, dated 14th April, 1848:—

"The Committee, at the same time, would wish to convey to Mr Charles Dickens, and the several gentlemen united with him, that, as far as they are pledged themselves at present, it is their decided wish that Mr Sheridan Knowles should be the gentleman recommended to the Government as Guardian of the House."

ON TUESDAY EVENING, JULY 18, 1848,

Will be presented, Shakspeare's Comedy of

THE MERRY WIVES OF WINDSOR.

Sir John Falstaff	Mr Mark Lemon
Fenton	Mr Charles Rowe.
Shallow, *a Country Justice*	Mr F. W. Topham
Slender, *Cousin to Shallow*	Mr Charles Dickens.
Mr Ford, Mr Page, *Two Gentlemen dwelling at Windsor*	Mr John Forster. / Mr Peake Stone.
Sir Hugh Evans, *a Welsh Parson*	Mr G. H. Lewes.
Dr Caius, *a French Physician*	Mr Dudley Costello
Host of the Garter Inn	Mr Frederick Dickens.
Bardolph, Pistol, Nym, *Followers of Falstaff*	Mr Cole. / Mr George Cruikshank / Mr James.
Nimple, *Servant to Slender*	Mr Augustus Egg.
Mrs Ford	Miss Emmeline Montague
Mrs Page	Miss Kenworthy.
Mrs Anne Page, *her Daughter, in love with Fenton*	Miss Anne Romer.
Mrs Quickly, *Servant to Dr Caius*	Mrs Cowden Clarke.

John Rugby, Robin, Fairies, &c. &c.

The Costumes (*of the period of* Henry IV.) by Messrs Nathan, *of* Fleetbourne Street, *Haymarket, London.*

To conclude with Mrs Inchbald's Farce of

ANIMAL MAGNETISM.

The Doctor	Mr Charles Dickens.	Jeffrey	Mr George Cruikshank.
La Fleur	Mr Mark Lemon.	Constance	Miss Anne Romer.
The Marquis de Lussy	Mr G. H. Lewes.	Lisette	Miss Emmeline Montague

THE BAND

(Composed of Amateurs of Glasgow, who have kindly offered their Services), will perform during the evening.

*** The Doors will be Opened at a Quarter past Six, and the Performance will commence at Seven exactly, by which time it is especially requested that the whole of the Audience may be seated.

Chairman of Committee—Mr A. S. Dalglish.—Acting and Stage Manager—Mr Charles Dickens.

Peter Macgeorge & Co.] [Printers, Glasgow

Facsimile of original play-bill in the Mitchell Library, Glasgow.

of the night's performance. I hope everybody concerned will abide by the following regulations, and will aid in strictly carrying them out.

"Silence on the Stage and in the Theatre, to be faithfully observed, the lobbies, etc., being always available for conversation.

"No book to be referred to on the stage; but those who are imperfect to take their words from the prompter.

"Everyone to act as nearly as possible as on the night of the performance; everyone to speak out, so as to be audible through the house. And every mistake of exit, entrance or situation to be corrected *three times* successfully.

"All who were concerned in the first getting-up of 'Every Man In His Humour' will remember how carefully the stage was always kept then, and who have been engaged in the late rehearsals of 'The Merry Wives,' and have experienced the difficulty in getting on, or off; of being heard, or of hearing anybody else; will, I am sure, acknowledge the indispensable necessity of these regulations."

(*To be continued*)

DICKENS AS PROPAGANDA

THE recurrent applicability of Dickens to everyday life was quickly seized upon by the German propagandist, and especially have Dickens's personifications of hypocrisy been used to typify the English character. Mr. Squeers having been chosen by the same source, as particularly representative of John Bull, prompted a letter to "The Times" (October 13th) from Mr. Diggle of Luton, who pointed out that the selection was not a bad one; he writes:

"For Herr Hitler is obviously Master Wackford, and John Bull's finally taking action to stop the Führer's progressive incursions into the rest of Europe is merely a repetition of Mr. Squeers, who on one memorable occasion had to put a stop to some very similar incursions on the part of Wackford, Junior.

"Master Wackford (we read), finding himself unnoticed, and feeling his preponderating inclinations strong upon him, sidled up to the table and attacked the food with such slight skirmishing as drawing his fingers round and round the insides of plates, picking the bread . . . pocketing lumps of sugar, and so forth. Finding that no opposition was offered to these smaller liberties, he gradually proceeded to greater, helped himself to a considerable collation, and was soon deep in the pie.

"Though 'none of this had been unobserved by Mr. Squeers,' he judiciously refrained from taking any action as long as the attention of the company was engaged with other things, but 'when the proceedings of Master Wackford could no longer fail to attract general notice he . . . inflicted a slap upon the face of that young gentleman which made the very teacups ring.'"

THE PROPOSED BENEFIT FOR LEIGH HUNT

AN UNPUBLISHED PAMPHLET

[On page 20 we refer to the proposed theatrical performances for the benefit of Leigh Hunt, which were cancelled in consequence of a government pension being granted to him. In their place, performances in aid of the fund for the endowment of a curatorship of Shakespeare's birthplace were given at a later date.

A special appeal was written by Dickens for the proposed Leigh Hunt performances; it is in the form of a printed pamphlet, and owing to its unfinished state in regard to the prices of admission, appears to be a proof only. It does not appear to have been circulated. The original is in the Huntington Library at San Marino, and we have to thank Miss Helen Caldwell, the Hon. Secretary of the Hollywood Branch, for discovering it and bringing it to our notice.—THE EDITOR.]

Mr. LEIGH HUNT, one of the most genial and graceful writers in the language; who has ever labored for the welfare and happiness of mankind; who in poetry, and in prose, has charmed and improved hundreds of thousands of readers; whose added claim upon the generation risen up, is, that he has suffered in their time, and upon the generation coming on, that he has taught them better than any other man, what to read, and where to find it, and how best, by sympathy with enobling thoughts to elevate the commonest things around them into sources of delight, and perfect themselves in the cheerful and patient philosophy which no one has better proved than he, in his whole life and character—Mr. LEIGH HUNT, grown grey in such service, is in unprosperous worldly circumstances, and in bad health. He needs respite from labour, and relief from anxiety.

The claims of Mr. LEIGH HUNT upon his country, have long been under the consideration of the country's Government—so long, that it becomes necessary, pending any permanent provision (of which there is still hope), to afford his well-wishers some opportunity of recognising those claims for themselves.

The most thriving actors take benefits at certain regular seasons. A theatrical benefit was, formerly, an established part of a Dramatic Writer's profits. Mr. LEIGH HUNT has been a dramatic writer himself, and is further associated with the stage, by a series of elegant criticisms on some of its greatest ornaments.

It has appeared to many who are interested in Literature and Art, and who desire substantially to testify their gratitude to this distinguished man, that a Theatrical Performance for his benefit would be at once the most delicate, and easy, mode of attaining the end in view. But, that if the performance could be achieved by Amateurs, themselves associated with Letters and Art, it would be such an honorable recognition of his claims, and such an appeal to the Public by Literature in behalf of Literature, as Mr. HUNT might naturally regard with no other feeling than pride.

The gentlemen who acted together at Miss Kelly's Theatre some two years ago, have readily, and earnestly responded to this sentiment,

and are happy to join together in such a purpose. The company will comprise Mr. Dudley Costello, Mr. George Cruikshank, Mr. Charles Dickens, Mr. Augustus Egg, Mr. John Forster, Mr. Douglas Jerrold, Mr. John Leech, Mr. G. H. Lewes, Mr. Mark Lemon, Mr. Frank Stone, Mr. T. J. Thompson, and others.

2

It is proposed to arrange the benefit on the extensive and unusual scale now to be stated in order that a portion of the proceeds may be devoted to the assistance of another celebrated writer—whose literary career is at an end, and who has no provision for the decline of his life.

There will be two performances in London, at the Royal Italian Opera, Covent Garden.

The first will take place on Wednesday, July 14, when will be presented Ben Jonson's comedy of "Every Man In His Humour," and a Farce. The second will take place on Monday, July 19, when will be presented "The Merry Wives of Windsor," from the text of Shakespeare, and a Farce. Addresses for these two occasions will be written by Sir Edward Bulwer Lytton and Mr. Sergeant Talfourd.

There will afterwards be one performance, by the same gentlemen, and for the same object, at Manchester, and one at Liverpool.

It only remains to add that, in order that this appeal may have as wide a range as possible, the terms of subscription have been adjusted at as low a rate as seems compatible with the object. The subscription includes both Performances.

Private Boxes for Six . . .	for both Performances
Private Boxes for Four . . .	for both Performances
Single Seats in Public Boxes . .	for both Performances
Pit Stalls	for both Performances
Pit	for both Performances
Gallery Stalls	for both Performances
Gallery	for both Performances

All correspondence and communications to be addressed to Mr. R. B. Peake, Office, Piazza Coffee House, Covent Garden. The Tickets will be issued on, and after the 1st of July. Admission by Tickets only.

Charles Dickens,
Manager.

A DICKENS CORNER IN A PUBLIC LIBRARY

Through the efforts of Mrs. Henderson, of the East Bay (California) Branch, a Dickens Corner has been established in the Reading Room of the Napa Public Library. It is decorated with many interesting pictures of Dickensian interest.

UNPUBLISHED LETTERS TO LADY HOLLAND

THE Earl of Ilchester has kindly placed at our disposal the letters of Dickens to Lady Holland which are preserved in the famous Library at Holland House, and to which reference was made in his valuable volume " Chronicles of Holland House," published by him in 1937 and reviewed in *The Dickensian*, 1938, page 129.

It was through Sergeant Talfourd that Dickens was first invited to Holland House ; this was in August, 1837, when Lord Holland wrote to his sister, " We have had the author of *Oliver Twist* here. He is a young man of 26, very unobtrusive, yet not shy, intelligent in countenance and altogether prepossessing. It was too large a company of strangers to bring out the fun which must be in him."

Although Lord Ilchester records that Dickens again dined at Holland House two years later, the first letter to Lady Holland suggests that he had been a guest there on several occasions in the meantime.

48 Doughty Street
Sunday night [September 1838].

Dear Lady Holland,

You will I hope forgive my troubling you with this note when I mention the reason which prompts me to write it.

Although my name appears as that of the editor of " Bentley's Miscellany " I have little to do with the business part of the publication, and hence I saw yesterday evening for the first time that in this month's number there is some impromptu of Sidney Smith's, purporting to have been written at your table some years ago—which Bentley I presume obtained gratis from some well-informed babbler, and printed accordingly.

So insignificant a matter will very probably have escaped your attention, but I entertain so great an abhorrence of printed recollections of private conversations, and so great a detestation of the impertinence and vulgarity which make them public (I see little difference whether the subjects discussed be of great moment or none at all) that I am most anxious you should understand that the production in question has never been authorized by me.

This anxiety has occasioned this note, and perhaps I cannot furnish a better apology for its length than making it no longer.

Pray believe me
Dear Lady Holland
Faithfully yours
Charles Dickens.

Lady Holland.

Sidney Smith's impromptu referred to, and the note accompanying it, were printed in " Bentley's Miscellany " (Vol. 4, page 305) as follows :

At one of the Holland House Sunday dinner-parties many years ago, Crockford's Club, then forming, was talked of ; and the noble

hostess observed, that the female passion for diamonds was surely less ruinous than the rage for play among men ; upon which Sydney Smith wrote the following *impromptu sermonet* appropriately *on a card*

Thoughtless that "all that's brightest fades,"
Unmindful of that *knave of spades*,
The sexton and his subs ;
How foolishly we play our parts !
Our *wives* on *diamonds* set their *hearts* ;
We set our *hearts* on *clubs*.

When *Master Humphrey's Clock* commenced publication in April, 1840, a copy was regularly despatched to Lady Holland and is referred to in the next letter.

1 Devonshire Terrace, York Gate
Tuesday 28th April [1840].

Dear Lady Holland,

Your kind note (dated the 25th) only reached me last night, and as I was at Rochester yesterday I did not see it until this morning.

I am exceedingly sorry to say that to-day I am engaged, and that the engagement is not one which I can postpone upon so short a notice.

Pray do not suppose that in sending you the clock, I intended to impose upon you the penalty of acknowledging its receipt. It never occurred to me that any answer was required.

I am almost vain enough to believe that you will be glad to hear of Mr. Pickwick, who, with Mr. Weller and his father, are about to return to public life under Master Humphrey's auspices.

Yours faithfully and obliged

Charles Dickens.

The Lady Holland.

The Yorkshire friends mentioned in the next letter were Charles Smithson and his wife. This is the first intimation we have that Dickens visited Easthorpe Hall, Malton, prior to July, 1843, while writing *Martin Chuzzlewit*.

Devonshire Terrace,
June the tenth 1841.

Dear Lady Holland.

I am truly obliged to you for your kindness in the matter of Lord Lauderdale, and thank you sincerely. I hope I shall be able to call upon him while in Scotland, and shall make a point of doing so if I possibly can. I fear I shall be very much at other people's disposal, however, all the time.

I should have had great pleasure in dining with you on Saturday the nineteenth, had I not arranged to leave town that very morning. Nor can I postpone my departure for a day (as I would gladly have done), for I am obliged to turn out of my road in Yorkshire to visit some friends, and am obliged to be in Edinburgh

punctual to my appointed time, as I yesterday received formal announcement of a public Dinner in my honour.

I should be much delighted if I could execute any commission for you in the North, and am always Dear Lady Holland

Yours faithfully and obliged

Charles Dickens.

The next letter records some of the favourable impressions he received in America. Portions of it have already been published in Lord Ilchester's volume.

Baltimore, United States.
Twenty second March 1842.

Dear Lady Holland,

I know I am not mistaken in thinking that you would like to hear from my own lips that I am well; not at all spoiled (you remember that you thought I should be ?); and longing, in common with my wife, to be again in our dear old home and among our friends and children. You will have smiled, before getting so far, at my using the word "lips"; but my pen has so long supplied the place of a voice, that the expression comes quite naturally to me.

Perhaps you know something of the public progress I am obliged to make in this country, of the ball (attended by three thousand people) which they gave me at New York, and of the festivals of all kinds with which they have received me. Public entertainments were proposed in every town I intended to visit. But I gave public notice that I could not possibly bear it, and have refused all those in contemplation, except one. This originates with the people of St. Louis, a town in the Far West, near the Indian territory. It is only two thousand miles from here—quite next door, as one may say—and I am going there to dinner. We start the day after to-morrow.

It was a great delight to me to see Irving for whom I have conceived a perfect affection. He talks of leaving here for Liverpool on the 7th of next month—when I say here, I mean New York. He goes on to London, of course. We spoke very much of you, and with a grateful pleasure that had at least the merit of being perfectly sincere.

Mrs. Dickens remains well in this very trying climate, and begs me to thank your Ladyship for the kind message you sent her when I came to take leave of you. We are obliged to hold a Levee for all comers, every day when we are not travelling—and labour very hard indeed, I do assure you. The Queen and Prince Albert can scarcely be more tied—for ours is a perpetual Drawing room. Our crown, too, is not a Golden one, except in opinion.

We have been to Boston, Worcester, Hertford, New Haven, New York, Philadelphia, Washington and Richmond in Virginia. We originally intended to have gone as far South as Charleston, but the prematurely hot weather and the sight of slavery turned us back. We are now on our way to the forests, mountains, and prairies of the West; and have taken our passage in a sailing ship which leaves New York for England on the 7th June.

I have made some observations, of course. They are not all favorable, for I love England better than I did when I left her. But I am bound to say that travellers have grossly exaggerated American rudeness and obtrusion. Among all the thousands whom I have seen within doors and without (and they are so many that I have almost paralysed my right arm by constantly shaking hands), I have never once encountered a man, woman or child, who has asked me a rude question or made a rude remark. The best and only passports needed in this country are frankness and good humour. This is not the opinion of a man who has been conciliated by flattery or attention. I have much to say on the other side of the question. But the people are naturally courteous, good-tempered, generous, warm-hearted and obliging. That is a matter of fact and not of opinion.

I have been a week or so behind Lord Morpeth everywhere. He is now in the South, but if the rumoured account of his movements be correct, I still hope to fall in with him westward. Wherever he has been, he has won the hearts of kinds of people. They quite love him; and as I truly respect his character, I am proud and glad to hear his praises.

This is a poor letter to send you, Lady Holland, from so great a distance, but if it were only because it is a gratification of heart to me to wish you peace of mind, health, and happiness— if I had not the selfish desire to live in your remembrance—I should be tempted to inflict it upon you. If you can charge me with any commission, great or small, I need scarcely say it would be a real pleasure to me to execute it. Any letter addressed to me, to the care of David Colden Esquire, 28 Laight Street Hudson Square New York, would be sure to reach me.

I am always

Yours faithfully, and truly obliged

Charles Dickens.

I beg to be kindly remembered to Mr. Allen.

We carry with us a sketch of our darlings by Maclise. It is a great comfort. We unpack it every night, if we be on a journey, and make as much of his little household god, as though it was alive.

The next two letters refer to a project for a Liberal newspaper of which nothing has been hitherto known, although it was the seed which produced "The Daily News" four years later.

Private and confidential.

1 Devonshire Terrace.

Eighth July, 1842.

Dear Lady Holland,

You will, I know, forgive me for writing, before coming to see you; as the subject on which I am going to beg your kind influence is one which admits of no delay.

Perhaps you are aware that the Courier newspaper (formerly on the Whig side, and recently Conservative) is just now dead, and incorporated with the Globe.

If I had been aware of its condition (which my absence from Europe prevented) I should have put myself into instant communication with the leaders of the Liberal party, and made proposals to them for saving the paper, nailing the true colours to the mast, and fighting the battle staunchly and to the death. I need scarcely say, that if I threw my small person into the breach, and wrote for the paper (literary articles as well as political) I could command immediate attention ; while the influence I have with booksellers and authors would give me a better chance of stamping it with a new character, and securing for it after reasonable trial, good advertisements, than almost any other man could possess.

I am assured, beyond all doubt, that the premises and types and so forth, are still to be disposed of—and I am strongly inclined to establish a new evening paper on the right side, in its place. But of course it would be impossible for me to do this, unless I were assured of the countenance, and could receive direct pecuniary assistance from the members of the late Government or from the Reform Club. It has occurred to me that the only straightforward and short course of proceeding (and despatch is of great importance, as the things are about to be put up to auction, which I would prevent if possible) is to ascertain the sentiments of the leading members of the party, with as little delay as possible—and that, through you, if you would kindly make known the contents of this note—say to Lord Melbourne and Lord Lansdowne. With the latter I would communicate myself, and with Mr. Stanley and one or two more, did I not feel that, asking your kind interposition at all, I had better leave the matter entirely in your hands.

I feel a perfect confidence that I could establish an organ for the party which would do good service, and which would have the inestimable advantage of taking a certain position at once, instead of struggling for years before it became known. Knowing how strongly you sympathize with the views I am so earnestly desirous of advocating, I can scarcely think that I need offer you any lengthened apology—even for this long trespass on your time and patience.

Always dear Lady Holland

Yours faithfully and obliged,

Charles Dickens.

The Lady Holland.

Devonshire Terrace
Eleventh July 1842.

Dear Lady Holland,

I cannot tell you how very much obliged to you I feel, for your kindness and interest in the matter in which I sought your valuable aid. Nor can I thank you sufficiently, believe me.

I think it very possible that Mr. Stanley is right—though one must not forget that in such questions, the Liberal party have very seldom made a mistake on the Bold side.

You embolden me to ask another favor of you. It is, that whenever you happen to see those with whom you spoke, again, you will give them to understand (if they do not already know) that my idea originated in no thought of personal advantage ; and

that at the very best, I should have been, in a pecuniary sense, a loser for many years; besides undertaking a very serious amount of mental labour, as I could not have afforded to desist from my other pursuits. I should not have hinted at this fact while there remained any chance of trying the project, but there being none, I feel it but justice to myself to say that much.

The notion of this newspaper was bred in me by my old training. I was as well acquainted with the management of one, some years ago, as an engineer is with the steam engine. And I always feel when I take up a paper now (which is not often) that the subjects which all the writers leave unhandled (except Fonblanque who is another Swift) are exactly the questions which interest the people, and concern their business and bosoms most.

I shall have the pleasure of calling in South Street on Thursday morning. Meantime Mrs. Dickens begs me "to thank Lady Holland for her kind remembrance of her, and to say how happy she feels now that she is at home again." We found our children, thank God, quite well; but the eldest fell into convulsions soon after our arrival—from being, as he said, "too glad"—and was in a dangerous state all that night. He has since quite recovered.

Dear Lady Holland, yours always faithfully
and truly obliged
Charles Dickens.

P.S.—I send with this—I brought them home from America for the purpose—a book of American Poetry, in which Mr. Longfellow's pieces are very good; and an Eagle's feather from the Great Falls at Niagara. I hope the regard and respect which accompany them, may give them a value they have not in themselves.

It would seem that Dickens's reference in this letter to his journalist days prompted Lady Holland to ask to see some of the work he had done for the daily and weekly press; and that as a result three volumes of *Sketches by Boz* were forwarded to her.

Devonshire Terrace.
Wednesday Twentysixth July 1842.

Dear Lady Holland,

Pray do not suppose that I have ever forgotten my pledge to send you the inclosed books. The truth is that I found my own first copy so blotted and defaced by scoring and underlining, that you would have found it quite a nuisance. I therefore sent for another; and did not get it until yesterday.

You must not suppose either that I have marked in the index to each volume the only pieces I think worth reading. On the contrary I really believe them to be nearly all equally good. I can only say of those I have marked, that they are good things to begin with.

Always Dear Lady Holland
Yours faithfully and obliged
Charles Dickens.

The Lady Holland.

The article in the "Edinburgh Review" referred to in the next letter stated that Dickens had gone to America as a missionary in the cause of International Copyright. This was contradicted by Dickens in a letter to "The Times."

Devonshire Terrace.
Twentyeighth February 1843.

Dear Lady Holland

I beg to return you the French newspapers, with many thanks. I shall hope to have the pleasure of coming to see you when the middle of next month is past. My plan now is, to keep myself strictly at home (with the exception of a long country walk or ride every day) during one half of the month; and I find it a capital one, both for health, and pleasant authorship.

Let me thank you too, for your kind message touching the Edinburgh review. Napier's private letters to me seemed to point so plainly at Lord Morpeth, that I fell into that mistake against my will and desire: which were, and always have been, to consider him incapable of any but good actions. Saving to Fonblanque, I only mentioned my suspicions to one other person. That was Lord Brougham; who immediately corrected it, and set me right.

I hope you are in such health and spirits as I would have you enjoy. And I am always

Dear Lady Holland

Yours faithfully and truly obliged

Charles Dickens.

The Lady Holland.

The piracy of *A Christmas Carol*, to which the next letter refers, was fully dealt with in *The Dickensian* last year (1938, page 41).

Devonshire Terrace.
Twentieth January 1844.

Dear Lady Holland.

Pray do not think me neglectful, in not having answered your kind note before now. Certain vagabonds have recently produced a flagrant and most audacious piracy of the Carol; and being resolved to put it down, I plunged immediately into Six Chancery suits. One is usually considered very good measure, in respect of irritation and anxiety; but half a dozen at a time have quite a powerful effect, I assure you.

I have come off victorious in all points yet decided, but have been busying myself so much in getting up the case that I have delayed my monthly work beyond all precedent, and am now, and have been since the receipt of your note, in the full tide of it. This is the real occasion of my not having seen you; and this prevents me from having the pleasure of accepting your kind Invitation to Dinner on Sunday. I shall not fail to call upon you as soon as I have finished; and I hope to be at large again, on Wednesday.

Mrs. Dickens begs me to say that she is much gratified by your enquiries; and that she is as well as it is possible to be. We

had some apprehensions beforehand, as she was exceedingly depressed and frightened ; but thank God that all passed off before the reality.

I took Serjeant Talfourd out of his own Court, to lead my Chancery cases. Knight Bruce, who was the Judge, understood the matter so perfectly, and appreciated the Piracy so well, that he did not require to hear Talfourd at all, which I think was a prodigious disappointment to the Serjeant who had made up his mind for a great speech.

I am always Dear Lady Holland

Yours faithfully and obliged

Charles Dickens.

The Lady Holland.

9 Osnaburgh Terrace, New Road
Monday Tenth June 1844.

Dear Lady Holland

I write from a new address, as we have happily been able to let our own house for the whole term of our absence abroad. We leave England on the First of July.

I assure you that it appears a very long time to me, since I had the pleasure of seeing you. And although it has not been my fault (for I have been almost incessantly occupied at your hours, for months past, in present and prospective engagements of all kinds) it has bred such misgivings in me, that I was on the very point of writing to you to say that if you hadn't rated me in your blackest of books, I would come and see you this week. Your kind note relieves me very much, and does not render me the less desirous of executing this intention.

Not on Wednesday, I grieve to say ; for I am finishing Chuzzlewit, and am this day on the very last touches (I have not room or story for many more) of Tom and his sister. I do not expect to finish the book until Friday, and in the meantime I am obliged to walk about the fields and streets every evening, and to avoid all dinners. Otherwise I should not be steadily enough set upon the dismissal of two of the greatest favourites I have ever had. I think half-past twelve at noon is a good time to see you ? And unless I hear from you to the contrary, I will come at that time on Saturday next.

I am delighted to find that Chuzzlewit has risen so highly in your estimation, and I hope you perceive now why the undertakers appeared, and how the selfishness of the book is the setting for these little sparklers, and how their influence is intended to refine and improve the rest. It is the great misery of such a form of publishing that conclusions are necessarily arrived at, in reference to the design of the story, before the design becomes apparent or complete.

I mean to send over, please God, from Italy, a small successor to the little Carol, to appear next Christmas. I wish you may like it as well. That book has been a most extraordinary success, and still sells quite rapidly. It has been reprinted eight times.

Fonblanque called the other day—I have no doubt as the bearer of your kind message—but I was not at home. The children

are all well and blooming ; and Mrs. Dickens begs me to present her grateful regards.

Believe me always, Dear Lady Holland

Yours faithfully and obliged

Charles Dickens.

Osnaburgh Terrace.

Sunday morning Thirtieth June 1844.

My dear Lady Holland

Let me thank you, earnestly, for the letters which you have, with so much kindness, remembered to procure for me.

I have an engagement, I am sorry to say, to a parting dinner with some very old friends to-day—and on Tuesday morning I leave England. But I will call to say Good-Bye, before you go out to-morrow.

I was in the country yesterday ; and coming home very late last night ; and going out early this morning to breakfast with Rogers ; could not answer your kind note until now, when I blush to hear it striking Two.

Always Dear Lady Holland

Yours faithfully and obliged

Charles Dickens.

The Lady Holland.

TORONTO BRANCH LOSES TWO ARDENT DICKENSIANS

The Toronto Branch reports with the deepest regret the passing of two most ardent members. First, Mr. James Jones, who died on June 13th at the age of 73. He was a great asset whenever dramatic versions of Dickens were performed, and a lecturer of great versatility during his twenty years association with the branch. Old and new members alike will miss his cheery greeting in the coming season. Mrs. Rose England passed away in April after twenty-six years membership of the branch, during which time she held the record of never missing a meeting or a Birthday Celebration. The members of the Toronto Branch were constantly indebted to Mrs. England for expositions and comments on Dickens and his works.

SUCCESSFUL AUCKLAND COSTUME PARTY

Over two hundred members and friends took part in the annual costume party of the Auckland Branch in September last, and everybody was agreeably entertained. Mrs. Helen Griffiths was in charge and acted as producer of the dramatic sketches from the *Carol* and *The Chimes*. Miss Marjorie Robinson directed the costume parade. The President, Mr. J. E. Green, recited "Dickens in Camp." A musical interlude was provided by Miss Isa Neave.

The prizes were awarded to Mrs. M. Free as Madame Defarge and Mr. W. D. Lusty as Trotty Veck.

Altogether it was a memorable and outstanding function.

THE GENUINE AND ONLY JARLEY

Jarley's Wax-Work. That's me. I am Mrs. Jarley.

* * * * *

Jarley is the delight of the Nobility and Gentry.

* * * * *

The Royal Family are the patrons of Jarley.

* * * * *

Believe me if all Jarley's wax-work so rare.

* * * * *

Over the water to Jarley.

* * * * *

The only stupendous collection of real wax-work in the world.

* * * * *

Funnier than Punch ? It is not funny at all. It's calm and classical.

* * * * *

No low beatings and knockings about, no jokings and squeakings like your precious Punches, but always the same, with a constantly unchanging air of coldness and gentility.

* * * * *

So like life that if wax-work only spoke and walked about you'd hardly know the difference.

* * * * *

There is none of your open-air wagrancy at Jarley's, recollect; there's no tarpaulin and sawdust at Jarley's, remember.

* * * * *

And very sorry I was to see you in company with a Punch ; a low practical, wulgar wretch, that people should scorn to look at.

* * * * *

Know 'em ? Know *them*. But you're young and inexperienced, and that's your excuse for asking sich a question. Do I look as if I know'd 'em, does the caravan look as if it know'd 'em ?

* * * * *

That's the happiness of you young people. You don't know what it is to be low in your spirits. You always have your appetites too, and what a comfort that is.

* * * * *

Every expectation held out in the handbills is realised to the utmost, and the whole forms an effect of imposing brilliancy hitherto unrivalled in this kingdom.

* * * * *

I won't go so far as to say, that, as it is, I've seen wax-work quite like life, but I've certainly seen some life that was exactly like wax-work.

* * * * *

The wan will come on to bring the boxes. I am obliged to walk, very much against my will ; but the people expect it of me, and public characters can't be their own masters and mistresses in such matters as these.

* * * * *

Remember that the price of admission is only sixpence, and that this is an opportunity which may never occur again !

EIN FÜHRER, EIN DICKENS*

THE Germans, we are told, are finding the works of Dickens very useful for the purposes of propaganda. Conscientious researches have enabled them to liken us as a nation to " that classic example of English hypocrisy," Mr. Squeers, while Mr. Churchill bears an unmistakable likeness to Quilp. This is " all very capital " so far as it goes, but it surely does not go far enough. Why stop at likening your enemies to the bad characters in Dickens when it is easy to find there so many good characters exactly resembling yourselves and especially your Leader ? It is unnecessary to go further back than Herr Hitler's latest speech. Did he not say with Mrs. Boffin—and there has never been a more transparently kind and simple creature—" Lor ! What I say is, the world's wide enough for all of us ! " ? Or take Mr. Richard Swiveller, a character who, in spite of some amiable weaknesses, is universally loved by the English. " Say," remarked Dick to that very Daniel Quilp, so happily discovered, " Say, Sir, that I was wafted here upon the pinions of concord, that I came to remove, with the rake of friendship, the seeds of mutual wiolence and heart-burning, and to sow in their place the germs of social harmony. Will you have the goodness to charge yourself with that commission, Sir ? " And of course Quilp, being so like the treacherous Mr. Churchill, merely burked that message of peace.

Again Herr Hitler suggested a conference. Why, bless and save those honest propagators who missed such a heaven-sent opportunity, that was what that charming person, Mr. Harold Skimpole, was always doing. He had a habit of living in other people's houses and eating other people's food without the formality of paying, but he was always ready to come to an arrangement. " Now let us be businesslike," he said to one of these unreasonable creditors. Here is an inkstand. Here are pens and paper, here are wafers. What do you want ? Let us at once be friendly and businesslike. What do you want ? " He himself wanted very little. He was—and this is understood to be Herr Hitler's case—" very fond of making fancy sketches with a pencil, " very fond of nature, very fond of art." He did not cry for the moon. He said to the world " Go your several ways in peace ! Wear red coats, blue coats, lawn sleeves, put pens behind your ears, wear aprons ; go after glory, holiness, commerce, trade, any object you prefer ; only let Harold Skimpole live ! "

Then there is the little matter of Poland, which has to be left as it is. Here Sam Weller has an appropriate word to say—and nobody can say a word against Sam Weller. Not once but twice did he lay down the rule that what was done cannot be undone, in each case illustrating his remarks by one of his famous and characteristic similitudes. " It wos to be—and wos, as the old lady said arter she'd married the footman. Can't be helped now." And even more to the point, " Well, it's no use talking about it now. It's over and can't

* The third Leader in " The Times," 12th October, 1939, reprinted by kind permission of the Editor.

be helped, and that's one consolation, as they always says in Turkey, ven they cuts the wrong man's head off." Finally there are Herr Hitler's earnest professions of a desire for friendship with this country, and here comes *David Copperfield* pat to the purpose. " I ask no more, Let it be, in justice, merely said of me, as of a gallant and eminent naval Hero, with whom I have no pretensions to cope, that what I have done, I did, in despite of mercenery and selfish objects,

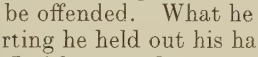
" For England, home and beauty.
" Remaining always, etc., etc.,
" Wilkins Micawber."

AN IPSWICH ADVENTURE

[Mr. Ernest H. Rann sends me the following story, published over forty years ago in the " Birmingham Weekly Mercury," which is worth preserving in *The Dickensian*. It formed one of the notes in a gossip column of that paper, signed " Captain Cuttle," written by its editor, the late J. Cuming Walters. The " flying visit " referred to at the opening was undertaken by Cuming Walters for the purpose of gathering material for his book, " Bygone Suffolk."—THE EDITOR.]

I PAID a flying visit to Ipswich the other day, and, of course, put up at the hotel made famous by my revered master, Charles Dickens, in his *Pickwick Papers*. I took a look at the room which Mr. Pickwick unfortunately mistook for his own, and in which he encountered the elderly lady with her hair in curl-papers. For myself, I had no adventures whatever, but in the smoke room in the evening I chatted with a number of gentlemen about our greatest novelist. There was a " commercial " in our company of the good old-fashioned type, and observing my interest in Charles Dickens, he presently said : " I will tell you a little story which I have never told to anyone outside my own family. About forty-five years ago I was going my first round, and at Gloucester Station I had to wait two hours. I was travelling in jewellery, and had with me a number of very valuable specimens. A lot of passengers were waiting, and most of us went into the refreshment room, where a very pretty young lady was serving out sandwiches and coffee. I was very young—under twenty—and in order to pass away the time I chatted with the young lady as a young man did in the old days, and as, I suppose, any young man would do to-day, and for all time. Presently I opened my case, and drew out a very handsome lady's watch, the back of which was studded with diamonds. It was worth fifty or sixty guineas. ' How would you like me to make you a present of this ? ' said I to the young lady. ' Very much, indeed,' said she, and took it, and ran off with it,

laughing. This drew general attention to me and my goods, and I was soon surrounded. It did not occur to me at the time how foolish I was to act like this in public, yet I was not sorry when the train came up and the expensive watch was handed back to me. I went out on the platform, and a gentleman came up to me. 'Are you going to Birmingham?' said he. 'Yes,' I replied. 'So am I,' said he; 'will you come into my carriage?' Then it flashed upon me that the man had seen my goods, and designed to rob me. 'Certainly not,' I replied, and jumped into a third-class carriage. But the stranger followed me. 'You are smart enough in some respects,' he remarked, 'and you did quite right to refuse my invitation. But don't be afraid. There are plenty of bad characters about, and it is best you should not travel alone to-night. And I want to tell you, as you are a young man and I am your elder, how very dangerous your conduct has been.' Then the stranger talked so kindly and wisely that I could not possibly be offended. What he said has been a lesson to me all my life. At parting he held out his hand. 'I should like to know your name,' said I, 'for you have acted as a true friend.' 'There is my card,' said he, and went. I never saw him again." The old gentleman opened his pocket-book, and unwrapped a card with the utmost care from the paper in which it was preserved. "That was the name of the stranger," said he. The card simply ran—"CHARLES DICKENS."



CHRISTCHURCH (N.Z.) MEMBER ATTENDED DICKENS'S FUNERAL

MR. W. H. SAXBY, a member of the Christchurch (New Zealand) Branch, claims to be the only man in New Zealand who attended the funeral of Dickens. He was just under six years of age at the time and remembers standing with his mother opposite the Canning Statue as the hearse passed by. He recalls, too, very vividly, the many Dickens landmarks in London which he visited as a young man; but we hope, for his own sake, that he is correct in his recollection of the Funeral, as according to Forster it was a very private affair indeed, and only the family and a few friends knew of the time and place of interment.

THE DICKENS SEAT IN THE NATIONAL THEATRE

ADDITIONAL donations have been received from the Liverpool Branch, £1 1*s*. 0*d*.; Sydney Branch, £1 1*s*. 0*d*.; and Mr. Glanville Mason, 5*s*. The donation of £3 3*s*. 0*d*. "In memory of Mr. William Miles, per Mrs. Brumfitt" was wrongly credited to this fund, Mrs. Brumfitt having already given her donation. It has been placed to the funds of The Dickens House.

THE FIRST BRANCH FRIEND

THE first branch to become a Friend of the Dickens House is St. Pancras, promising an annual donation of a guinea. Now then, who follows—at the same figure or even half? (See also page 57.)

ANOTHER DICKENS QUESTIONNAIRE

1. What was the name of Dickens's first published story ?
2. What periodicals were edited by Dickens ?
3. Who was Dickens's oldest friend ?
4. Place these three books in the order of writing, *Bleak House*, *Great Expectations*, *Our Mutual Friend*.
5. In what books do these characters appear : (*a*) Dick Wilkins, (*b*) Milly Swidger. (*c*) Bitzer, (*d*) Mrs. Mann, (*e*) John Edward Nandy, (*f*) Mr. Waldengarver.
6. Where did Dickens die, and on what date ?
7. Name the foreign countries in which Dickens resided.
8. How many visits did Dickens pay to the United States ?
9. Name the period when Dickens was writing three novels at the same time.
10. Name the person who undertook the education of Dickens's eldest son.
11. Who were (*a*) M. de Cerjat, (*b*) Prof. Felton, and (*c*) John Overs ?
12. What novel was almost completely written abroad ?
13. How old was Dickens when he wrote (*a*) *Pickwick*, (*b*) *Great Expectations* ?
14. Who was Plornishmaroongenter ?
15. To whom did Dickens owe the name of " Boz ? "
16. What was the purpose of the second visit to America ?
17. To whom was the " violated letter " addressed.
18. How were the majority of Dickens's novels published ?
19. How many brothers and sisters did Dickens have ?
20. What was the occupation of Dickens's father ?
21. Who was Dickens's biographer ?
22. Which novels of Dickens's deal with (*a*) the law's delays, (*b*) the " red tape " of government departments, (*c*) prisons, (*d*) work-houses.
23. Which was Dickens's own favourite novel ?
24. How many *Christmas Books* did Dickens write ?
25. Where did Dickens give his final Reading ?
26. If Dickens had not become a writer, what profession would he have adopted ?
27. Give Dickens's full baptismal names.
28. Did Dickens ever stand for Parliament ?
29. What house did Dickens occupy after leaving No. 48 Doughty Street ; where had he lived immediately before ?
30. What novels issued in monthly parts did not have the usual green cover ?
31. What was the name of the book by John Overs for which Dickens wrote an introduction ?
32. How many parts of *Edwin Drood* were published during Dickens's lifetime ?
33. Give the names of Dickens's dogs.
34. What was the name of Dickens's un-acted farce ?
35. Which was the book in which Dickens altered the ending, and, on whose suggestion ?
36. Who, or what, was " coavinses."

(*Answers will be found on page* 54)

THE EDUCATION OF THE POOR

By R. L. DEARSLEY

IN *Nicholas Nickleby*, Dickens exposed to public view the terrible conditions of certain private schools. The spirit of democracy was but a fledgling, and Dickens, whose innate sensibilities were touched by all that helped or hindered its spread, must have contributed a great deal towards the emancipation of the poor.

After the Renaissance the monasteries gave place to free grammar schools and endowed schools—free to rich and to poor. As time went on many grammar schools and others originally founded for the poor, were gradually restricted by expanding fees to the sons of the very wealthy. The rural peasantry were left without religious or moral training of any sort. In the industrial centres the masses were "ignorant and brutal to a degree which is hard to conceive." During those times education was the prerogative of the governing classes.

The first attempt to educate the children of the poor began at the end of the seventeenth century as a means to fight against the carelessness, ignorance and irreligion of the day. Many religious societies were formed. In 1698 a society called the Society for Promoting Christian Knowledge was formed "to promote and encourage the erection of charity schools in all parts of England and Wales to dispense, both at home and abroad, Bibles and tracts of religion; and, in general, to advance the honour of God, and the good of mankind, by promoting Christian knowledge both at home and in other parts of the world by the best methods that shall offer."

Records of meetings of the S.P.C.K. show how certain private individuals took upon themselves the task of educating small groups of the poor, both of children and of adults. The education consisted of teaching to read and the study of the Church Catechism. Actuated by a sense of duty towards their less fortunate brethren, some of these voluntary workers visited certain factories where they, in some cases twice a week, gave education to adult groups over quite a long period. Day schools for children were held in their own homes.

This movement, and several subsequent movements, began with a great flourish of man's duty to man and to God, but it was difficult to find disciples actuated by the same noble aspirations, and gradually the work dwindled.

The great work of the S.P.C.K., however, began with the subscription list for parish schools. The form of subscription to the Charity Schools was as follows:

> "Whereas it is evident to common observation, that the growth of vice and debauchery is great owing to the gross ignorance of the principles of the Christian Religion, especially among the poorer sort. And also whereas Christian virtue can grow from no other root than Christian Principles, we, whose names are underwritten, inhabitants of the Parish of —— in the County of ——, being touched with zeal for the honour of God, the salvation of the souls

of our poor brethren, and the promoting of Christian Knowledge among the poor of this parish, do hereby promise to pay yearly during pleasure, by four equal quarterly payments, viz, at Michaelmas, Christmas, Lady Day, and Midsummer, such respective sums as we have hitherto subscribed for, and towards the setting up of a school within this Parish for teaching poor children (whose parents are not able to afford them any education) to read and write and to repeat and understand the Church Catechism according to the Rules and Orders lately printed and published by the direction of the Honorable Society for Propagating Christian Knowledge."

At first the schools were very well supported. Besides ordinary subscriptions collection boxes were placed at church doors together with the statues of charity children in their distinctive dress. In some parishes parents in factories made a levy on themselves, and on pay-day a certain percentage of their wages would be collected to augment the funds.

In many schools the clergymen took on the duties of schoolmaster without fee. A man might be appointed as parish clerk on condition that he taught a certain number of pupils. In small villages where the population could not raise enough for the teacher's salary, the teacher was paid by results. He would receive a half-crown when the child knew the alphabet, a half-crown for teaching to spell words up to a certain standard, and five shillings when the child learned to say the Church Catechism.

Of these schools some gave education only, but many provided uniforms, and at some schools free meals were given, while a few provided lodgings.

By the middle of the eighteenth century 30,000 children were being instructed in the Charity Schools.

After this date the history is one of decline, both in the extent of the influence on the children, and in the quality of the education provided. England was being gradually affected by the Industrial Revolution. The expansion of the press gave rise to a spread of general intelligence.

Day schools gradually lost their scholars as factories were built and child labour was employed, and Sunday was the only day available for education.

The organised Sunday School movement was begun in West England by Robert Raikes, the editor of a paper in Gloucester. Here in the slums he established in 1780 schools on Sundays in charge of paid teachers who taught reading and a knowledge of the Bible. The Sunday Schools were advertised in his paper, and as a result "The Society for the Establishment and Support of Sunday Schools throughout the Kingdom" was founded in 1785 with local committees which were to consist at the outset, half of Churchmen, and half of Non-conformists. The typical Sunday School, whether its teacher were paid or gave his services free, was a Charity School held on Sunday.

Among many of the Non-Conformist schools a new spirit arose. Probably as a result of a closer study of the Bible people were gradually

being lifted out of their lowly estate into a brighter freedom by the teachings of the New Testament. Many of the more self-respecting of the working classes found "the opportunity for developing talents and for gratifying instincts denied elsewhere." Men began to express themselves, to trust their fellows and to organise themselves into working groups under leaders. Trevelyan, in describing this time, wrote: "In a world made almost intolerable by avarice and oppression, here was a refuge where men and things were taken aloft and judged by spiritual and moral standards that forbade either revenge or despair."

The two great difficulties in education were lack of funds and trained teachers.

Dr. Andrew Bell, a Scottish clergyman, went to India as army chaplain and a lecturer in science. He became honorary superintendent to a military orphanage at Madras. Finding that his teaching staff was inefficient he trained some of the older children to teach the younger, and a boy of eight was trained to teach the beginners. On his return to England in 1796, Dr. Bell carried out further experiments, and finally was called upon to introduce this monitor system all over the country. One of Dr. Bell's followers said that without exaggeration one master was quite capable of superintending 1,000 children. "What would be the expense?" he was asked. "The room being given, salary and books would amount to eighty pounds. Two years was abundantly sufficient for the education of a boy. An applicant, if he were sufficiently active and clever, could be trained to be a master in six weeks."

Boys between the ages of fifteen and eighteen often took charge of schools with a roll number of from 100 to 400 boys.

This system reduced materially the cost of education, and so led, in 1811, to the foundation by the S.P.C.K. of the "National Society for the Education of the Poor in the Principles of the Established Church."

Another system, very much like Dr. Bell's, was begun by Joseph Lancaster, a Quaker. He was forced by lack of money to be very economical in his administration. Wall sheets, foreshadowing the charts introduced in the late nineteenth century, replaced individual "readers." Classes were perforce small, and were placed under the charge of a monitor. These classes were grouped under an older monitor. A boy of seventeen could be trained in eight months to superintend a school, and at one time Lancaster's school in Southwark had a thousand scholars. Historically, the method of Bell and Lancaster was the precursor of the pupil-teacher on which was founded the system of education of the late nineteenth century.

In 1811 Lancaster founded "The Royal Lancasterian Association," which four years later became "The British and Foreign School Society."

It will be noted that the S.P.C.K. and the Rev. Dr. Bell were attached to the Established Church, and that the British and Foreign School Society was allied to the Nonconformists. Education must be the handmaiden of Religion. The purpose of all education was to

Christianize: it was but an incident that the schools also helped to educate. So it was that all types of schools were under the control of religious bodies.

Thus the Churches took a stand against purely secular education, so that for years after the opening of the nineteenth century, while Scotland boasted its parish schools, and New England its common schools, and while the Revolution made popular education universal on the Continent, one of the greatest of English statesmen dare not propose a national system for England.

Whitebread's Education Bill of 1807 made provision for parish schools without teaching religious dogma. It was turned down by the government as introducing a dangerous secular character. One supporter said that this Bill would lead the labourer "to despise his lot, read bad books, and imbibe bad doctrine."

After the close of the Napoleonic Wars, when democracy was trying to struggle through the seething mass of discontent, education was given some thought. Investigations were made in London, and thence all over England by a Committee of Enquiry set up by Lord Brougham. This work covered the years 1816 to 1819. The following were the findings:

(1) Some schools were in a dreadful state.
(2) Many children were of very bad character.
(3) There was gambling and riotous behaviour in the fields on Sunday afternoons.
(4) Most children were entirely ignorant and destitute of any information whatever.
(5) Their morals were most depraved.
(6) Children were exposed to every species of vice to be found in the streets.

A workhouse at Bethnal Green was investigated. The Rev. Joshua King gave evidence that the workhouse was crowded with "juvenile objects." The children were taught by a pauper called a schoolmaster who was very inefficient. As soon as possible children were sent out —unequipped as to morals and education—to factories.

The Rector of Bethnal Green stated that in his immense parish of 40,000, there were only two schools under the Establishment. In one seventy boys and girls were educated, and in the other fifty boys and girls were educated and clothed.

Throughout England the Sunday Schools could not accommodate all the applicants. A Lancasterian school visited was not even half filled because children of the district between five and six years old commenced work in the silk-manufacturing industry. But in contrast to this, a certain Sunday School superintendent was running a school for from 850 to 1,000 children of all religious persuasions with a staff of sixty voluntary teachers.

While Brougham's Committee of Enquiry was still carrying out investigations, Robert Owen was carrying out a wonderful piece of pioneer work. Born a Welshman, Robert Owen went to New Lanark in 1800 as part owner and manager of a cotton mill. From the ordinary

conditions of a factory of that date, in 1813, he reorganised and reformed it. Hours of work were moderate, workers enjoyed good pay and healthy conditions, and education was provided for children up to the age of twelve.

The school was looked upon as a phenomenon, and was visited by thousands. Owen had used great discrimination in his choice of teachers, seeking those with a natural aptitude and love for children. A wonderful atmosphere prevailed in the school. Here children were happy and were full of confidence and love for their teachers. The curriculum was rich compared with the scanty essentials of other schools. Dancing, music and drill had their place on the time-table. This seems like a breath of heaven when we consider the findings of Lord Brougham's Committee, and later those of Newcastle's committee.

In 1819 Lord Brougham's Committee recommended state help for education. His Bill of 1820 to provide education out of local rates was defeated. Brougham's scarcely concealed progressive tendencies frightened the ruling classes into inactivity. The government had been made aware through the Brougham Report of the terrible conditions existing in education, and yet in face of this, nothing was done.

From this time onwards, England was agitated by great religious, political and industrial problems –problems of the Irish Church, the franchise, factory labour, slave trade and corn duties. This spirit of reform was the same spirit that was striving to solve the problem of general enlightenment. Great reform leaders arose.

This same spirit now turned to meet the problem of national education. The voice of the people was heard, and the State began to recognise its obligations, though its activities were hampered for a long time by the Established Church's unwillingness to forego religious instruction. Parish rates and local responsibility would mean a strong Church partly in control, and advocates of a national system rejected that. State control implied a secular system, and all creeds rejected that. So came the inevitable compromise.

In 1833, without legislation, the government granted for the erection of school buildings, £20,000 to be distributed by the Treasury Board in grants to the National Society and British and Foreign School Society, the societies to provide half the cost of the buildings. From 1832 to 1838 the same grant was made annually.

Now that the State had at last become interested, further investigations were made. It was found that no children remained longer than two years at school, while in London the period was generally one year only. Children could be admitted to school at from six to twelve years.

The quality of the teachers was next investigated. It was discovered that many masters and mistresses were unable to write, while some could not even read. Both Societies undertook the training of teachers. Before entrance to the training school was possible, a certificate was required to prove that the applicant was literate. Illiterate applicants were sent to an adult school, and thence to the training school, where

the curriculum was very strenuous. A day's work commenced at 5 a.m. and ended at 9 or 10 p.m. As the office of schoolmaster was looked upon with contempt, there were few good entrants.

The New Poor Law of 1834 provided for at least three hours' instruction a day for children in workhouses.

Dr. James Phillip Kay, of Manchester, who later became Sir James Kay-Shuttleworth, now turned his attention to education as Assistant Commissioner for the eastern counties. In 1837 he visited a model school in Edinburgh and brought thence a young master to organise the workhouse teaching. This step proved very stimulating to both pupils and masters. Improvements were then carried beyond the workhouse.

Important experiments were carried out at Norwood, a private establishment for 1,100 pauper children. The elder boys of promise in the school became pupil teachers. Later, outstanding boys from the workhouses and from other schools were trained. The apprenticeship lasted five years. The pupil teacher system which had grown out of the work of Bell and Lancaster was a progressive movement.

Then came a most important piece of legislation which served to stabilize the ground that had been gained. By an Order of Council in 1839 a Special Committee of the Privy Council was created to administer whatever money Parliament might assign to popular education from time to time. A small staff of permanent officials was appointed with Kay as secretary.

This committee set to work to provide more and better teachers, to raise the school leaving age, and to eliminate the monitor system. Parents objected to paying from twopence to fourpence a week for their children when they were being instructed by youths, and many parents had taken their children away from school, so depriving them of further education.

In 1840 the first Training College for Teachers was opened, and by 1845 there were 22 Training Colleges with 540 students in attendance.

The Committee of Council took over the planning of schools. The big one-room schools were divided into classrooms by partitions. Grants were made for school furniture, for building training colleges and in 1846 towards teachers' salaries.

The state schools were improving by leaps and bounds; but what of the private schools, especially of the country districts? From 1858 to 1861 a Commission of Enquiry, with the Duke of Newcastle as chairman, investigated conditions.

The Dame Schools catered for young children. These schools were often conducted in one room, more often than not a living room where domestic duties divided the teacher's attention with education. In one district a woman of seventy was found in charge of a number of children crowded into a little room. The education provided was very poor, as often the teacher could not write, and could read very little.

Private schools were visited, and some were found to be conducted by the flotsam and jetsam of society under terrible conditions. There is no need to go further with these schools, for some were being held

by quite well-intentioned people. When Dickens visited the schools of Yorkshire he got the inspiration for *Nicholas Nickleby*, in which he attacked a particular type of school that pilloried the parents as much as it decided the school. There he visited Dotheboys Hall, and there he met Squeers.

Schools with endowments of their own were found to be spiritless places. The quality of the education was poor compared with that of the state schools. The chief qualities developed were the habit of servility, and respect for benefactors and superiors. There were cases where these schools were run by the halt, the maimed, the drunken, and even by the idiotic. A schoolmaster was often appointed to keep him off the parish.

Many of the findings were as before, viz., great lack of trained teachers, irregular attendance, short school life, and late entry.

Whereas Lord Brougham's Committee of 1816 stressed reform, Newcastle's Committee of 1861 apparently closed their eyes to the needs of the lowly. They summed up their investigations by saying that the means of education were diffused pretty equally over the whole country. The great mass of the population recognised the importance of education for children.* And to crown all, " It would be wrong and un-English to enforce education by law." But at the same time grants were made to schools in proportion to the efficiency shewn by the pupils.

Education, however, had by now received such impetus that it could not stand still. Gladstone took up cudgels on behalf of popular education, and in 1870 the Elementary Education Act made the first step towards a uniform system of education. The country was divided into School districts. School boards, elected locally, levied rates to provide schools and teachers. One-third of the cost was given by the government, one-third by the local levy, and one-third in fees paid by parents of the pupils.

Education was provided for children between the years of six and twelve, but was not compulsory; but in 1876, when Disraeli was Prime Minister, universal compulsory attendance became obligatory. Fees were paid to the School Boards till 1891. In 1902, during Mr. Balfour's ministry, School Boards were abolished, and their work taken over by the County and Borough Councils, and Councils were given power to erect secondary and technical schools.

* * * * *

[Dickens, at the beginning of his career, had experienced the type of education usual at that time. His mother taught him his letters and he early learned to read. Then he went to school with Mr. Giles, son of the minister of the Baptist Chapel next door to his home at Chatham. The " Dame's School " of the period gave his mother the idea that she could supplement the family income by opening " Mrs. Dickens's Establishment." In *The Old Curiosity Shop* (1840) Miss Monflathers

* As is shewn by the proportion of population attending schools, viz., 1 in 7 in England, as against 1 in 9 in France, 1 in 8 in Holland, and 1 in 6 in Prussia, where education was compulsory.—EDITOR.

has a sort of superior Dame's School. The parents of the children could afford higher fees than those charged by the elementary schools. Dickens, in one of the earliest of the *Sketches by Boz*, drew a picture of the parish schoolmaster, and in *Oliver Twist* (1838) he shows the sort of upbringing a charity boy had.

There is no doubt that Dickens had some admiration for Mr. Marton the village schoolmaster, in *The Old Curiosity Shop*, for though he might lack the crammed product of the Training Colleges established a few years later, such as Mr. M'Choakumchild in *Hard Times* (1854) or Mr. Bradley Headstone in *Our Mutual Friend* (1864), he had a sympathetic nature, was much loved by his scholars, and probably turned out a more amiable type of citizen.

Dickens fought fiercely for better means of education, and recognized that if the schools for the young were not efficient, then adults must have opportunity for acquiring learning and culture. As early as 1843 he spoke at the Manchester Athenæum; in 1844 at the Liverpool Mechanics' Institution, and at the Birmingham Polytechnic, in 1847 at the Leeds Mechanics' Institution, and at the opening of the Glasgow Athenæum, in 1858 at the Free Trade Hall, Manchester, in 1869 at the Birmingham and Midland Institute, and again in 1870. In short, all through his life he was insistent on the necessity for education, not only of the child, but of the adult. Many of the institutions named had been founded by private philanthropic persons, but have now become Polytechnics under State administration, and some of them are affiliated to universities. They are an integral part of the national system of education, no longer the privilege of the well-to-do, but open to all. This is what Dickens worked for and what he would have loved to see realized in his lifetime.—THE EDITOR.]

ANOTHER DICKENS QUESTIONNAIRE

(*Answers to Questions on page* 46)

1, A Dinner at Poplar Walk; 2, "Bentley's Miscellany," "Household Words," "Daily News," "All The Year Round"; 3, Thomas Beard; 4, They are in their right order; 5, (*a*) C.C., (*b*) H.M., (*c*) H.T., (*d*) O.T., (*e*) L.D., (*f*) G.E.; 6, At Gads Hill, 9th June, 1870; 7, France, Italy, Switzerland, United States; 8, Two; 9, In 1837, *Pickwick*, *Oliver Twist*, and *Nickleby*; 10, Miss Burdett-Coutts; 11, (*a*) A Swiss friend, (*b*) A Professor of Harvard University, (*c*) A carpenter; 12, *Dombey and Son*; 13, (*a*) 24, (*b*) 48; 14, Dickens's son, Edward Bulwer Lytton; 15, His brother Augustus; 16, Readings; 17, Arthur Smith; 18, In monthly parts; 19, Four brothers, three sisters; 20, Clerk in the Navy Pay Office; 21, John Forster; 22, (*a*) *Bleak House*, (*b*) *Little Dorrit*, (*c*) *Little Dorrit* and *Pickwick*, (*d*) *Oliver Twist*; 23, *David Copperfield*; 24, Five; 25, St. James's Hall, London; 26, Actor; 27, Charles John Huffham; 28, No; 29, (*a*) No. 1 Devonshire Terrace, (*b*) 15 Furnival's Inn; 30, S. by B., O.T., B.H., L.D., T.T.C.; 31, "Evenings of a Working Man"; 32, Three; 33, Timber, Sultan, Mrs. Bouncer, Bumble, Don, Linda, Chops; 34, *The Lamplighter*; 35, *Great Expectations*, Lord Lytton; 36, Mr. Neckett, in *Bleak House*.

UNCOLLECTED SPEECHES

IV.

THE GENERAL THEATRICAL FUND—III.

[The following speech is reprinted for the first time from the text of the pamphlet entitled "Proceedings at the Twelfth Anniversary Festival of the Royal General Theatrical Fund, held at the Freemasons' Tavern, Great Queen Street, on Monday, April 6th, 1857. Samuel Phelps, Esq., in the Chair. London: Printed by Frederic Ledger, Catherine Street, Strand. MDCCCLVII.]

The toast-master having commanded the company to charge, and his mandate having been obeyed, Mr. Dickens rose and said:

Gentlemen,

While I agreed with every part of the excellent address which was made by the Chairman in proposing the Fund, I particularly sympathised with that portion of it in which he preferred a claim on the part of the stage to be regarded as a powerful and useful means towards the education of the people—(*Hear, hear*). If there ever were a time when the theatre could be considered to have a strong claim to consideration in that respect, it surely is the present. Gentlemen, we have schoolmasters going about like those horrible old women of whom we read in the police reports, perpetually flaying Whittington's cat alive—we have schoolmasters constantly demonstrating on blackboards to infant minds the utter impossibility of Puss in Boots; we have all the giants utterly dead and gone, with half the Jacks passing examinations every day in mental arithmetic; and with Tom Thumb really only known in these times as the gallant general seeking kisses of the ladies at 6d. a head in the American market—I say really, Gentlemen, in these times, when we have torn so many leaves out of our dear old nursery books, I hold it to be more than ever essential to the character of a great people, that the imagination, with all its innumerable graces and charities, should be tenderly nourished; and foremost amongst the means of training it, I agree with the chairman, must always stand the stage, with its wonderful pictures of passion, with its magnificent illusions, and with its glorious literature—(*Loud cheers*). But, Gentlemen, there is another aspect to which the chairman could not with equal modesty advert, in which a thoroughly well-conducted theatre is of vast importance—that is, not only with reference to the public, who so greatly need it, but as a means of sustaining the honour and credit of the dramatic profession itself—as a means of presenting their usefulness to the public in its most striking colours, and as a means of always sustaining them against the reproaches which ignorance and malignity have showered upon them with the only liberality of which such qualities are capable—(*Cheers*). Gentlemen, an ill-conducted theatre does a world of harm, no doubt. I will not go so far as to say—for that would be going very far indeed—that it does as much harm as a thoroughly ill-conducted school, or a thoroughly

ill-conducted chapel; but it does harm enough, and a great deal more A thoroughly well-conducted theatre, on the contrary, blots out the sins of a thousand bad ones, and will surely attract to itself the good-will and respect of great numbers of well-meaning and virtuous people previously objectors, and will conciliate them to understand that what they dreaded in the dramatic art arose not from its use, but from its abuse—not from its exertion, but from its perversion—(*Hear, hear*). Now, Gentlemen, I perfectly well know that you will all agree with me, that if ever a theatre attained these ends, it is the Theatre, Sadler's Wells—(*Loud cheers*). Gentlemen, that theatre, rescued from the wretchedest condition, from a condition so disgraceful, that if on any night in the week the New River Company had poured in through its boxes, pit, and gallery—("*No, no* !")—the Humane Society could have hardly done a worse thing at one time than have interfered—("*No, no* !"). With a very bad audience—("*No, no* ")—I beg, in reference to that gentleman's observation who says "No," to state that I have as accurate a knowledge of that theatre as any man in the kingdom, and I say, that with one of the most *vagabond* audiences that ever went into a theatre utterly displaced from it, and with one of the most intelligent and attentive audiences ever seen attracted to it and retained in it—I believe I am not very wrong in my rough calculation when I say, that that theatre has been opened under Mr. Phelps's management 3,000 nights, and that during 2,000 of those nights the author represented has been Shakespeare—(*Cheers*). Gentlemen, add for the other thousand nights sterling old plays, tragedies, and comedies, many new plays of great merit, accepted with a real sense of managerial responsibility, and paid for, as I have reason to know in the case of a friend, with a spirit and liberality that would have done honour to the old days of the two great theatres—add to that, that all these plays have been produced with the same beauty, with the same delicacy and taste, with the same sensible subservience of the scene-painter and the mechanist to the real meaning of the play—(*Cheers*)—and with the same indebtedness to the creator of the whole for his admirable impersonation of a great variety of most opposite and diversified characters, and surely we must all agree, to say the very least, that the public is under a great debt to the profession—is under a great debt of obligation to Mr. Phelps—and that it has a strong legitimate interest in the continued success of his undertaking—(*Cheers*). Gentlemen, for the public I can only say, that so far as I know it, I have never mixed with any grade or class of it by whom those exertions have failed to be held in the highest respect, or from whom they have failed to elicit the highest approval; and it may be worthy of remark, that I have found this feeling to exist quite as strongly amongst the intelligent artist classes of Paris as here in London. Gentlemen, on the other hand, for the profession, Mr. Phelps's position here to-night, and our recognition of him in it, are an ample and sufficient answer. He is here before you in a double capacity—firstly, as the mind of the theatre in which the English drama has found a home, and in which graceful homage is rendered

to the noblest of all dramatists—that he has there a body of students behind the curtain, and a body of students before the curtain, striving together to appreciate and extol him; Mr. Phelps is also here in the other capacity of one whose life and labour are a constant credit, and a constant honour too, and a constant sustainer of the dignity and credit of his art—(*Loud cheers*). Gentlemen, in this double capacity I am perfectly sure you are ready, for the second time, to give Mr. Phelps a double welcome. I am perfectly sure you will receive the toast, which is his health, with a double acclamation, and that you will unite in a double expression of your best wishes for his success, health, happiness, and prosperity.

DICKENSIANA OF THE QUARTER

BOOKS.

"Dickens and His Age," by O. F. Christie, M.A., 10/6. Heath Cranton, Ltd.

NEWSPAPER AND MAGAZINE ARTICLES.

"Bowes Academy—Dotheboys Hall." Illustrated. "Darlington Times," September 2nd.

"Dickens and Canada," by Stephen Leacock. "Queen's Quarterly," Spring.

"Ein Führer, ein Dickens." "The Times," October, 12th.

"The *Edwin Drood* Mystery," by F. Gordon Roe. "Connoisseur," November.

"Tom Pinch at Salisbury." "Salisbury Times," November 10th.

FRIENDS OF THE DICKENS HOUSE

The response to the appeal made on page 262 of the last number has not been so generous as we had expected. The Dickens House now needs your support more than ever. Although the most priceless of its contents have been removed to a perfectly safe place, and the House is temporarily closed to the public, except those engaged on Air Raid Precaution business, there are certain expenses that must be met, and we look to all Friends to become annual subscribers of such amounts as their circumstances warrant.

DICKENS IN CAMPS

The dramatic section of the Bristol and Clifton Dickens Society is carrying on, under the direction of the President, Mr. F. A. Wilshire, and Mrs. Tonkin, giving performances in military camps and hospitals.

FROM RECENT BOOKS.—Mr. Louis B. Frewer's interesting contribution is, unfortunately, crowded out from this issue. The series will be resumed in the Spring Number.

HOW WE RUN OUR BRANCH

(4) BRISBANE.

I AM proud to say that the Brisbane Branch is under the control of a number of true Dickensians, who regard it, not as a cheap social club, but rather as a literary society of which they are proud to be members.

Some members of the Executive have been intensely interested in the work of the Branch for years, and this has contributed to a continuity of sane management, responsible for raising the tone of the Branch to considerable heights.

The foremost object is to provide joy and entertainment for its members, and bearing this aspect in mind, we meet on an average once every fortnight, and as far as possible alternate an address or lecture with a dramatic evening, arranged by either members or friends of the Fellowship. Most of the dramatic evenings are arranged by professional teachers of art and elocution, and this ensures quality of production far above the average. They are exceptionally well attended, for the portrayal in costume of many varied episodes in Dickens gives immense pleasure, and constitutes first-class entertainment for old and young alike. On these occasions supper is provided.

Such highly successful methods have been instrumental in making many converts, so that when the annual Christmas party is held in December few members absent themselves, and the room is filled to overflowing with people of all ages anxious to do honour to Charles Dickens, and the knowledge that plum pudding and mince pies may be highly indigestible never seems to deter these Dickensian characters from enjoying what was so undeniably dear to the heart of Dickens at Christmas time.

For the purpose of interesting boys and girls the Branch holds essay competitions, in which children under 17 years of age from all over Queensland may take part. The successful candidates are awarded prizes (consisting of the works of Dickens) on a special evening devoted to that purpose, and on this occasion a prominent educationalist or some other suitable public man is asked to distribute the prizes. The young people are made welcome, and refreshments are served at the end of the proceedings. In this way a solid foundation is laid in the hearts of the youth of Queensland and the fire of enthusiasm kindled which we trust will never be put out. Great praise is due to the convener of the essay competitions for the great amount of work which she brings to bear so successfully. Mrs. J. R. Crees is our present convener.

A special essay competition for adults was instituted by one of our members, Mr. Sankey Fraser, who provided the prize money very generously, but so far these have not been very successful since only a few members have competed each year.

In addition to these gatherings the Branch runs a card party in order to provide funds, an out-of-door picnic to give members a chance of meeting on a more personal and intimate footing, and a book evening which provides an outlet for all those members who desire to acquire a platform acquaintance with scenes in the book of the year. This Branch celebrated the Birthday of Dickens in February of this year by holding a dinner which was an enormous success. It is hoped that this will now become an annual affair.

R. HAMLYN-HARRIS, D.Sc., Sc.D., *President.*

(5) EDINBURGH

NUMBER three on the List of Branches and founded on 17th January, 1903, we rather pride ourselves on being one of the earliest formed branches of the Fellowship. It is, however, a matter for reflection, surprise, and regret that ours is the only branch in Scotland.

We have a membership of over 230 and the management is committed to the usual office-bearers: President, Vice-Presidents, Council, Secretary, Treasurer.

The main purposes of the Branch are threefold—literary, social, and charitable.

Fortnightly meetings are held throughout the winter. Apart from our own members many distinguished litterateurs honour us with addresses. Sometimes the views expressed may not always, in the opinion of ardent Dickensians, be strictly orthodox but we welcome any one of distinction even if we may retain certain mental reservations with regard to his views. Socially we endeavour to bring members and friends together for musical and other entertainments, and in this connection the principal social event is our Annual Dinner. This function, which has come to be considered one of the literary events of this city, is well attended, and the guest of the evening is always someone whose views command respect.

We have endowed and maintain a bed in the Home for Crippled Children and we subscribe annually to this charity as well as to a fund for providing Christmas hampers for needy and destitute children.

We produce a Dickens play at least every second year. The services of our members in this connection are much appreciated, and the time and labour so ungrudgingly given not only in actual production, but in reducing expenses by supplying dresses, "props," and often scenery, enables the Branch to make substantial contributions to our charities. The annual subscription is 2/6 with 2/6 for *The Dickensian*. We purposely keep our subscription low, for we have no wish to make profit. After paying our way we are always delighted to contribute, as our funds permit, to any deserving charity.

We look back on our past with thankfulness, but what of the future? This year we, in common with most societies, have had to cancel our evening meetings. This was done with the greatest reluctance for a most interesting syllabus had been arranged. The national situation must overshadow and supersede everything and we realise that we must however substitute voluntary work of national service for our pre-war activities. Dickens preached and fought against oppression and aggression in every shape and form and we find in his example and writings every encouragement to align ourselves with those who face the oppressors. A project is under consideration to mobilise our resources to assist in whatever way we can.

We are advised by the Home Office that one way to help is to keep as cheerful and happy as possible in the circumstances, and particularly during air raids. Adoption of all available measures is suggested to keep our minds off our troubles. What better means than the study of Dickens? Age can never wither nor custom dim his wisdom and infinite variety. "A.R.P."—initials of somewhat sinister omen—should rather be understood to mean "All Read *Pickwick*"—a sure and certain antidote against all depression.

K. H. JOHNSTON,
Hon. Secretary.

(6) BLACKPOOL.

"Our Branch." Can't one imagine how Dickens himself would have loved to describe it ? What sly little digs would he poke at our various idiosyncrasies ; how lovingly describe a sweet elderly woman member ; how dashingly tell of this pretty dark-eyed girl and that attractive peachy-cheeked matron.

But since one cannot hope for the genuine Dickens touch, here is a brief account of how Blackpool runs its branch.

Remember, first, that Blackpool is a popular holiday town and little can be done during the season ; but the five or six out-of-season months we pack tightly with Dickensian activities, trying to run our Branch as a true Fellowship of congenial spirits. At our meetings nobody is left unnoticed ; each is made to feel a member of our family party. Though orderly, we abhor formality and stiffness. No raised table lifts officials above the rest ; they sit on a level close to the members who gather round in a great semi-circle of rows, to warm their spirits at the Dickensian fire. Suggestions are invited and encouraged. Timid souls are coaxed to express their views, take part in discussion and debate, present their point of view. Result—more than one practised and confident speaker of to-day first raised a diffident voice in a few words of " thanks to the speaker."

Meetings are held fortnightly. Syllabus of a dozen or so meetings normally includes the Birthday celebration, a lively New Year's Party, a social evening (free to members) as opening meeting, when subscriptions start coming in. Prominence is given to the Birthday when in Dickensian costume we toast our great founder, dine and dance in honour of his beloved memory.

Regular meetings start with a welcome by the President, Secretary's report (a neat little résumé of the previous meeting), and announcements. Then follows lecture, paper, recital, lecturettes, or a number of five minute papers, all of direct Dickensian interest. After a break for coffee and lively chat the meeting is thrown open for discussion—serious and interesting debate mixed with much good-natured fun over sundry sly digs exchanged in the Pickwickian spirit. The President's summing up concludes the meeting.

Sessions include a résumé of the book for study ; exchange of visits with a neighbouring literary society ; such topical items as a Dickens Bee, Dickens Pageant, Dickensian " In Town To-night " (each of which figured in recent programmes). We aim at a varied syllabus, believing that this keeps alive interest in our branch. Remembering that, as a branch, we belong to a big family party, we exchange visits with branches in our Regional Group, when the visiting branch is responsible for the evening's programme.

Remembering, too, the kindly Dickens tradition of charity, we make special appeals to our members for our Christmas Fund. The amount raised is personally distributed in five-shilling packets by those of us who know of especially needy cases—those who try to keep their poverty to themselves and will not beg for help. On Christmas Eve our little gifts are unobtrusively slipped into empty hands, with a cordial, brief greeting.

This year we have turned our evening meetings into afternoon ones. The Birthday Dinner will be omitted, or changed to a modest luncheon. But we hope to keep alive the Dickens spirit, to be modern Mark Tapleys in difficult days. " Now's your time to come out strong ;

or Never ! " said Mark Tapley. Mark's own slogan of " Jolly ! " will be the slogan of Blackpool Branch, however dark the blackout.

ALYS MYERS,
President.

DICKENS AND HIS AGE*

MAJOR CHRISTIE'S book opens with the pregnant statement : " The period [of Dickens's literary activity, 1833 to 1870] very nearly coincided with that which began with the first Reform Bill and ended with the second." He then proceeds to pass in review the changes that Dickens witnessed in our politics and in our social life and manners, pointing out how greatly he helped to bring about desirable improvement. The subject has, of course, been treated before, but the author of this book sees the changes from a new and attractive angle, and his numerous instances and quotations evince not only a deep and thorough knowledge of Dickens's fictional and journalistic writings, but also a real love of them.

The narrative power of the great novelist has never been surpassed and his works form a vivid panorama of the period during which he flourished. Dickens's love of London is well-known—he saw it grow from a population of about one and a quarter millions to over three and a half millions—but as the author points out, the parts he " seems to have studied most and known best " were those of which he has " given us a picture of a city medievally squalid and foul," although he was " equally drawn towards the legal regions."

Among social changes were methods of travel, from the coaching period with its wayside inns to the railway with its big hotels. Dickens loved the comfort of the inn, but he cannot refrain from the jibe : " The whole business of the human race, between London and Dover, being spoliation, Mr. Dorrit was waylaid at Dartford, pillaged at Gravesend, rifled at Rochester, fleeced at Sittingbourne, sacked at Canterbury." Have travel amenities altered materially ?

In Dickens's early days every one walked to work and laboured for long hours, the lawyers' clerks at Grays Inn going home after eight o'clock forming " an unbroken stream pouring towards the different avenues of egress."

The later part of this interesting book deals with Dickens's reactions to the professional classes : politics, law, church, education, medicine, and Army and Navy ; each section full of instances and quotations that are most enlightening. Major Christie calmly sweeps aside the often repeated assertion that Dickens lacked learning, and roundly states that, though he did not enjoy " a Public School and University training Dickens was by no means an uneducated man," and then proves it ! He further points out that Dickens could, and did, portray a gentleman ; he names Sir Leicester Dedlock " a very noble character," Cousin Feenix " of superior sense and breeding," and Melvin Twemlow " chivalrous and high-minded."

In this short appreciation the writer has only one grumble ; he deplores the lack of an index. T. W. H.

* " Dickens and His Age," by O. F. Christie. Heath Cranton Ltd. 10s. 6d.

THE DICKENS FELLOWSHIP OVERSEAS

ADELAIDE.
Dec. —Christmas Party.

BOSTON.
Dec. 18, Jan. 15, Feb. 7.

MONTREAL.
Dec. 14-16—*A Christmas Carol*, presented by the Players.
19—Tiny Tim Night, by the School for Crippled Children.
Jan. 23—Lecture by Dr. H. G. Files.
Feb. 7—Birthday Dinner. Feb. 27—Members' Evening.

NEW YORK.
Dec. 15—Christmas Party.

PHILADELPHIA.
Dec. 20—Christmas Party.
Jan. 24—Annual Meeting.
Feb. 7—Birthday Dinner. Feb. 28—Some Developments of the *Sketches by Boz*.

PITTSBURGH.
Dec. 18—Christmas Dinner.
Jan. 8—Twelfth Night Celebration.
Feb. 8—Birthday Dinner. Immortal Memory by Mr. Henry Peel.
26—Lecture by Mr. J. G. Hays, " Rambles in *The Old Curiosity Shop* Country."

SYDNEY.
Dec. 8—Christmas Party.

TORONTO.
Dec. 13—Dramatic presentation of *A Christmas Carol*.
Jan. 11—Scenes from Dickens.
Feb. 10—Birthday Dinner.

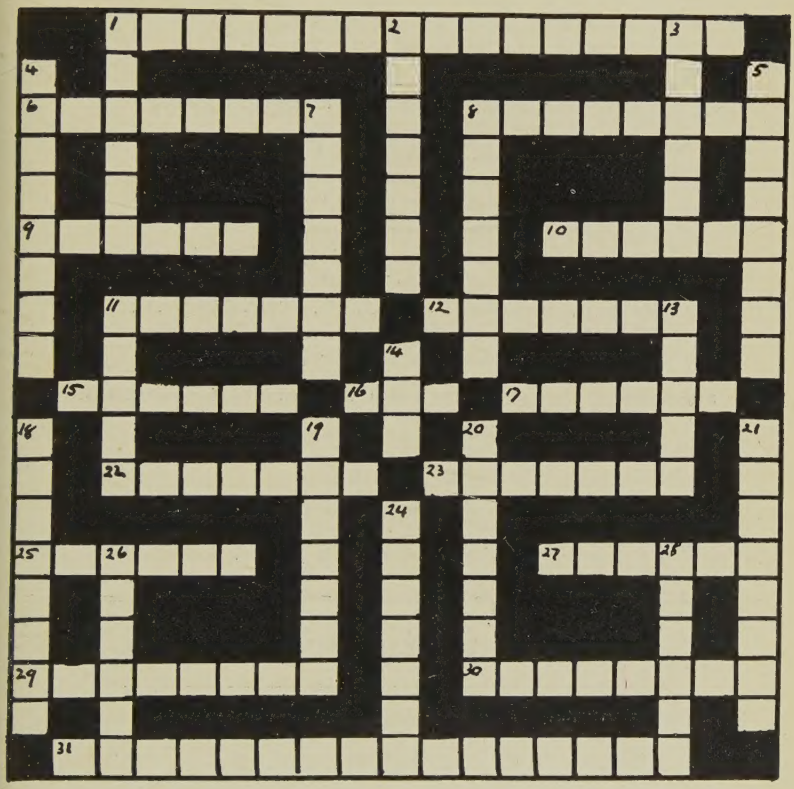
VANCOUVER.
Dec. 20—Christmas Meeting.
Jan. 25—Address by Mr. George Wright.
Feb. 3—Birthday Dinner. Feb. 22—Address by Mrs. J. H. Creighton.

VICTORIA.
Dec. 18—Christmas Party.
Jan. 15—Discussion. Feb. 10—Birthday Dinner.

CARRYING ON AT HOME

Further to the notes in " When Found— " we have received revised programmes from Blackburn, Lancaster and Wellingborough branches. The former meet on Saturday afternoons. On December 2nd there will be a lecture on " Two Great Men," by Fr. John Cowell, S.M. ; on December 16th, a Dramatic programme arranged by Mrs. G. Whalley ; on January 13th, Mr. Robert Lund will lecture on " Some More Victorians " ; and on January 27th there will be short readings by Mr. Walter Heald. In February it is hoped to celebrate the Birthday. On February 17th, Mr. N. W. E. Hamm will give a lecture on " Dickens and the Continent." At Lancaster afternoon meetings have been arranged. Mr. J. H. Sutton, M.A., is giving a Lecture on December 6th. On the 13th there will be a visit from the Preston branch, and a return visit will be paid on January 20th. On February 21st, the Blackburn branch will be entertained. Wellingborough is still holding meetings on evenings. There will be three during December ; on the 2nd, Mr. S. Warwick will present " Scraps of Dickens " ; on the 18th, there will be readings from *The Old Curiosity Shop* ; and on the 30th, a Christmas Party. A very good start this.

DICKENS CROSS-WORDS No. 1



By Mrs. Irene Baldwin, Southgate

DOWN

1. "A most extraordinary woman" (6).
2. A maid in spite of her name (7).
3. A man "of considerable reputation with his party" (6).
4. The tenant of Enough House (8).
5. A baronet really; but a game if only E were I (8).
7. She had a heart of ice (7).
8. Just the man to preside at a scientific meeting (7).
11. The house, not the book (5).
13. Will he follow Sir Joseph, or will he pull? (5).
14. Dickens's brother (3).
18. The precocious author of Captain Boldheart (8).
19. Father of a Pet.
20. Ink shop (anag.) (7).
21. He scintillated, but did not shine (8).
24. The top of a star (7).
26. Josiah's returned empty (6).
28. A king in his way. 30 across gives the full name (6).

ACROSS

1. Bail, chickens only (anag.) (2 words, 8, 8).
6. Four rows of buttons and no medals proclaimed his rank (8).
8. Made fast in the Occident (8).
9. He came out like Mark Tapley (6).
10. Cratchit or Sawyer (6).
11. Somebody's Luggage (7).
12. What to do with a joke (7).
15. Change the first vowel and it might be more descriptive of this schoolboy (6).
16. Asleep again (3).
17. A common name for a common soldier (6).
22. Mudfog walk in key (7).
23. O Goroo, Goroo (7).
25. He played with Miss Petowker (6).
27. A widow not to be sneezed at.
29. Cheeryble Bros. considered him one of the best friends they had (8).
30. A slender aerial? (8).
31. A favourite child (2 words, 5, 11).

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